Spring Breezes Historical Pageant

THE ETUDE

AUGUST, 1911 VOL. XXIX. NO. 8

Planting Time

SPRING is coming—on the other side of the Equator. Just now, when we are looking forward to the days of golden grain, purple fruit and bursting cribs filled with the wealth of the fields, our cousins below the Tropic of Capricorn are casting their seeds into the awakening earth. In the same sense, this is the musician's spring time. What his harvest in May and June will be depends upon what he plants now. Now is the time for making plans, looking over new music, arranging classes—planting the seeds of success. As a text, take for yourself these lines (mixed in metaphor but not in common sense) from Butler's nearly-forgotten *Hudibras:* "As the ancients say wisely, have a care o' th' main chance, and look before you ere you leap: for as you sow, ye are like to reap."

Bright Music

THE people of many Slavic nations claim that they are happiest when they are sad. Judging from many of the programs of recitals we have seen, many teachers are of the opinion that the American people must have the same inclination as the Slavs. We believe that the American people, particularly those who have not peered out of the lovely aureole of youth into the pains and sorrows that come with advancing years, want just as much bright and sprightly music as they can get.

Watch the wonderful illumination that comes in a child's eyes when you play a spirited march. See the wonderfully increased interest with which the average child will work upon such pieces as the Haydn Gypsy Rondo or the Haydn Sonata in D Major. Of course, music of an opposite character is necessary for contrast, and, in fact, many students will be found who prefer slow music. Nevertheless, the music of good cheer is the music of childhood and youth. The effect of bright music upon those who are despondent is indeed remarkable. It is the musician's duty to spread as much cheer and happiness as possible. Let him try to do in music what a writer suggests in the *Progress Magazine:*

"If you have a word of cheer,
Speak it where the sad may hear;
Can you coin a thought of light?
Give it wing and speed its flight;
Do you know a little song?
Pass the roundelay along;
Scatter gladness, joy and mirth
All along the ways of earth."

A Neglected Opportunity

A WRITER in one of the metropolitan papers makes the following complaint:

"During the past season I suppose I have heard a hundred or more young men and women do musical stunts where no programs were issued, and not 10 per cent. of them told the people, who were expected to listen intelligently, what they were going to do. They simply got up and sang or played, and we had to guess what they were doing for us.

"Why don't teachers who teach pupils music teach them at the same time to make the announcement of what they are go[illegible] to do? Listeners would like to know what the composition is and w[illegible] composed it, and they have a right to know. It wouldn't take half a minute, and would be worth a lot to listeners who like to know what they listen to."

There is much sound sense in this. A piece of machinery becomes twice as interesting if you know the purpose of it; a great painting takes on a new significance if you know the idea the artist had in mind in painting it; the picture of a great building becomes much more interesting if you know whether it is an opera house, a morgue or an aquarium. Why not let our auditors know something about the idea of the piece and something about the composer? The pupil who is unable to give this information in advance is a poor representative of the teacher's work.

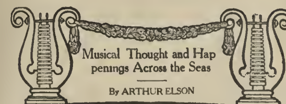
Ethics in Education

ONLY a few years ago some aggressive, free-thinking school managers contrived to have the daily reading of the Bible "suppressed" in some schools. Not long thereafter impartial observers noticed that the pupils were not so tractable or so well behaved as formerly, and that the lack of ethical injunctions was making a noticeable difference in the characters of the litttle folks. Then other educators brought to light the time-old truths that learning in itself does not necessarily make character, and that the young need the continual inspiration of beautiful thoughts, beautiful pictures, beautiful flowers, beautiful poems and beautiful music. It is very probable that those schools in which the reading of the Bible has been abandoned will return to the fine old custom. Just now these schools have as a kind of substitute "devotional exercises" and what is called "ethical culture." The children are encouraged to memorize fine thoughts, such as the following from Cervantes: "By the street of 'by and by' one arrives at the house of never;" or the following from Goldsmith: "Our greatest glory is not in never falling, but in rising every time we fall;" or the following from Pope: "An honest man's the noblest work of God." The change has also emphasized the necessity for music as a means of inculcating a love for the beautiful and the harmonious. Similar to this has been the well-defined improvement in the decorative surroundings of the child while in school. Thus a movement which many thought retrogressive may produce most commendable results, although these results may come through retroactive forces.

Another Kind of Education

Too little stress is laid upon the education which comes to us unconsciously. We are inclined to class as education only that knowledge which we acquire as a result of deliberate educational effort. But there is another kind of education which might be called "unconscious" education. It is made up of those facts which we have observed without really knowing that they form a part of our educational wealth. Take the case of the child of five who has never gone to any school or kindergarten. It has a little store of knowledge which is really quite astonishing when it is carefully considered. It has a vocabulary which would take an adult foreigner months to acquire. Its observations relating to its surroundings are in themselves the result of a kind of education which could not be secured in any school.

We have entirely too little of this "unconscious" education in music. Our pupils should hear more good music; they should go to more fine concerts; they should, when possible, hear [illegible]ic of all kinds, played upon all kinds of instruments and com[illegible] of instruments. If it is impossible for your pupils to atte[illegible] opera, oratorio and fine concerts, see to it that they have frequent opportunities to hear you play, and, if convenient, let them hear some of the world's greatest singers, violinists and pianists through the medium of the sound-reproducing machine.



Musical Thought and Happenings Across the Seas

By ARTHUR ELSON

WAGNER'S AUTOBIOGRAPHY.

Wagner's autobiography is proving a blessing to the space writers, and nearly every magazine has something to say about it. The material was dictated to Cosima Wagner at the villa of Triebschen, near Lucerne. Because the master's earlier life had been reflected in contemporary letters, which often differed in tone from the passages covering the same events in the autobiography, Dr. Julius Kapp argues that the book is the work of an embittered man. Writing in *Die Musik,* he cites from the book these lines about Wagner's sister, Cecilia, and her husband, Avenarius:

"When I had brought home the 500 francs in solid five-franc pieces, and heaped them upon the table for our edification, my sister Cecilia visited us accidentally. The sight of our property had a cheering effect on the anxiety she had hitherto shown in regard to her intercourse with us (*i. e.,* Wagner and his first wife Minna); after that we saw each other often." Or again, "This lack of all means of help was felt by us with especial bitterness when my sister and her husband had taken a summer place close by us. In comfortable circumstances, if not brilliant ones, these relatives dwelt by us in neighborly fashion, and came from house to house without our thinking it wise to make them acquainted with our endless embarrassments."

We may read, however, in the "Familienbriefe" that Wagner did borrow from his brother-in-law in Paris. In the eighteenth of these letters the composer writes: "Live happily, and remember us. As long as we miss you, our eyes are moist; so often do we think of you!" From this and similar comparisons, Dr. Kapp concludes that "The autobiography gives us Wagner's life not as it was, but as he saw it later, or wished to see it." Yet this seems to be rather a rash conclusion, for who in the world would fail to be cordial in a letter to his creditors? The reader may safely trust the book even differs from the letters.

Yet the work does seem unfair in one respect—its treatment of Minna Planer, afterwards Wagner's first wife. This is the more noticeable because Wagner himself estimated her more fairly in later years, and stood back of Tappert in an article defending her honor. But in the autobiography her entire career is set forth and her mistakes dwelt upon with merciless detail. If Wagner himself were to be judged by the same thorough analysis he would not appear nearly so white as he is sometimes painted. But perhaps the reader must make allowance for the fact that the book was dictated to the second wife.

BRITISH OPERA COMPOSERS.

The *Revue Mensuelle* of the Societé Internationale has a symposium by British composers on the future of opera in England, and many of the answers deal with the question of opera in English. Cyril Scott, with either modesty or brusqueness, said that if he had an opinion on the subject he would have been glad to give it, but, as things are, he couldn't settle such a problem; but Scott writes mostly for piano. Stanford, with *Shamus O'Brien* and *The Canterbury Pilgrims* to his credit, upholds the cause of opera in English, and many of the others agree with him. Coleridge-Taylor says that London is sufficiently cultivated for opera in any language, but that the provinces need opera in the native tongue. A few hold that opera in a language that is not understood will always win popularity with the masses in England and America. One of these, Vivian Carter, says in *The Bystander,* "In my opinion, not to understand what is sung is the secret of success for opera in England. Save it from Anglicisation, which means its ruin!"

The reader can pay his money for the *Revue* and take his choice of opinions. Opera statistics show that the three great producing countries (Italy, France and Germany) hear a large percentage of opera in the native tongue. If they can stand it, why can't we, as well as our Anglo-Saxon cousins? *The Sacrifice* and *Natoma* have marked a forward step in American opera, and if they fall short of the highest success it is not because their librettos are in English. Some mention is made of the fact that foreign singers are not very successful in their somewhat homicidal onslaughts on the English language; but time and study will easily solve this difficulty, and the day may be near when English will form a prescribed part of the foreign singer's education. Then the parrot-like enunciation and the lack of expression that we now meet will disappear. Such phrases as "Can it be my daughter" or "She has not come" may easily be made ludicrous by excess of intensity; but a knowledge of the language will bring with it a knowledge of proper emphasis. Decidedly the present writer favors opera in English—if the English is good; and the two operas named above show that it may easily be made good, even if we cannot always have a Tennyson for a librettist. The understanding of every word is a tremendous help to the appreciation of operatic music and understanding the singer will produce much better results than burying one's nose in a translated libretto.

MUSICAL NOVELTIES.

Meanwhile the operatic grind goes on. Sinding's *Sacred Mountain,* in a prologue and two acts, will be heard first in Germany. *Der Schwarse Doktor* by Sepp Rosegger, won high praise at Graz. It deals with a village doctor who is feared as a sorcerer, a girl whom he tries to win, and a jealous lover. The music is direct in style and very effective. Other new German operas include *Der Liebspfad,* a comedy, with music by Wenzel; *Der Teufelsweg,* a fantastic affair set by Ignaz Waghalter; *Die Heimkehr,* a verismo product by Hatze, and *Maler Rainer,* by Franz Picker. Zepler's *Monsieur Bonaparte,* dealing with a comic episode of the Egyptian campaign, proved a pleasing mixture of French marches and Oriental melodies. Bersa's *Im Eisenhammer* was held somewhat heavy in style, though effective enough. Pfitzner's early work, *Der Arme Heinrich,* coming after *Der Rosenkavalier* at Karlsruhe was called a real art work, and not, like the Strauss affair, a matter of a few good scenes.

In France the amphitheatre at Bezières is to be kept in commission through August for the production of *Les Esclaves,* with music by Aimé Kunc, and a subject taken from a poem by Louis Payen. Laparra's *La Jota* wins praise for its strength, while Debussy's opera-pantomime on the martyrdom of St. Sebastian is still heralded as a great work. Among Italian works *Myrtilla,* Grecian scenes, with music by Nino Alberti, proved quite successful. Other new operas are *Obre,* by Balladori, and *Giuditta,* from Hebbel's *Judith,* by Don Giovanni Pagella.

In the orchestral field Strauss is said to be constructing another symphonic poem, on a subject drawn from Nature. Query:—If it includes a thunderstorm, will the Berlin *première* be audible in America? Switzerland has had its annual Tonkünstlerfest, with its usual crop of native talent. Huber the Great was not especially represented, but the programs included symphonic and other works by Fritz Brun, Othmar Schoeck, Paul Benner and Charles Chaix. On the orchestral lists at Budapest were a suite by Bela Bartok;. Akos von Buttikay's *Salammbo* symphony, a rhythmic and charming *Burleske* by Ladislaus Toldy, and a pleasing *Humoreske* by the blind composer, Attila Horoáta. Berlin enjoyed Selim Palmgren's four Symphonic Pictures, *Aus Finland.* Antwerp heard the overture to an opera-legend, *L'Enfance de Roland,* and a lofty *Cantique des Cantiques,* with orchestra by Joseph Ryelandt. Madrid is always devoted to the Zarzuela, the Spanish form of light opera ,and has heard works by Saco del Valle, Callejas, Barrera, Torregrosa and Padilla.

Among choral works, *Das Licht,* by Adolf Lorenz, scored a brilliant success at Dortmund. Heidelberg applauded Hausegger's two songs for chorus and orchestra, *Die Weihe der Nacht* and *Sonnenaufgang.* Hausegger's rich melodic genius deserves a wider appreciation than it has had hitherto. English choral novelties include *The Sayings of Jesus,* by Walford Davies, a *Coronation Te Deum,* by Parry, and *Five Mystic Songs,* by Vaughan Williams. Elgar's new symphony is given frequently, while Bantock's new prelude to *Oedipus at Colonnus* is a worthy addition to the repertoire.

In Paris, Gaubert's *Cortège d'Amphitrite* was considered very pleasing at a Châtelet concert. The national music society brought out a string quartet by Samazeville, variations by Dukas, on a Rameau theme, and a violin sonata by De Castera. Novelties for wind instruments are Jean Vadou's suite *En Montagne* and Florent Schmitt's exquisite *Reflets d'Allemagne.* From the *Guide Musical* comes a Rossini anecdote. The composer was listening to the tenor Duprez, who had come to his house to rehearse the part of "Arnold" in *William Tell.* Suddenly the singer took a high C. Rossini rushed to a cabinet of delicate Venetian glasses and said, "Nothing broken!" Then he added the remark, "How wonderful!" The tenor, flattered at first, was soon undeceived; but when he spoke of the public plaudits aroused by his high note, Rossini made amends by telling him to sing it twice if it succeeded.

BRIGHT IDEAS IN A NUTSHELL.

I have found the organisation of a "concert club" of great value in my work as a teacher. The members arrange to go to concerts in a body, and by securing the seats well in advance, and buying a large block of seats at a time, we are enabled to secure excellent positions and ofttimes better rates. Before visiting the concert we secure as much of the music as possible and study it at the meetings of the concert club. Oftentimes the artists play numbers which some of the club members have studied, and this is particularly helpful to them. In addition to this the "concert club" has found it necessary to secure a musical library in order to extend its means of securing information regarding the works heard. This has come book by book, and quite a "respectable" collection has been gathered. By all means form a concert club. Mrs. H. R.

Somehow my pupils' recitals failed to have the drawing effect that I wanted them to have. I determined that they were not being conducted with the proper dignity. Consequently I inserted the following line on my next program: "The same attention is expected at these pupils' recitals as you would give at Carnegie Hall at the recital of the greatest living pianist. Hereafter no one will be permitted to enter during the performance of a number. Pupils should avoid anything suggesting whispering." The plan worked admirably. J. J.

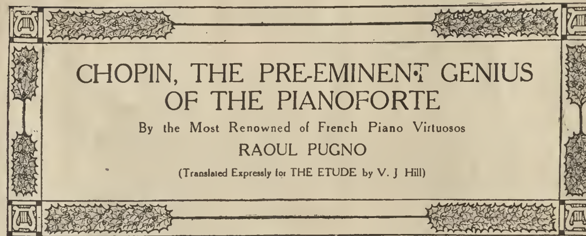
FOR THE PUPIL WHO LACKS INTEREST.

I have such a pupil at present. He lost interest in the regular lesson and nothing seemed to arouse him, until one day I changed the routine and gave him an easy duet and let him look it over mentally a few minutes, and then had him play it at sight with me. In that way he had to think for himself, and it aroused his interest and curiosity as to what was coming and how it would sound. Since then the lessons have been a pleasure. I. W. R.

Your "Bright Ideas in a Nutshell" column suggested a fine idea to me. This was to conduct a pupils' recital which I termed a "Nutshell Recital." I procured several large English walnuts of the kind frequently used for favors at dinners; and instead of containing mottos, as the dinner favors do, I inserted a slip of paper with the name of a piece upon it. My pupils were for the most part well through the fourth grade of the *Standard Graded Course.* They selected the nutshells from a dish, not knowing what piece would be written upon the paper kernel. They were expected to play the piece or study written upon the slip. This is an admirable test of proficiency and readiness. O. W. P.

For my closing recital in June I requested each of my pupils to bring an acorn. In the meantime I had prepared a design resembling a family tree. The roots of this tree were labeled Palestrina, Bach and Handel. The lower part of the trunk was labeled Haydn and Mozart. Further up it was labeled Beethoven. After Beethoven the tree commenced to branch out. One was an Italian branch, one was a German branch, one was a French branch. There were also English, Scandinavian, Russian, Hungarian, Bohemian, Polish and American branches. Then I told the old story of the growth of the acorn to the mighty oak, and with this parable showed the growth of modern musical history. L. W. J.

I wonder how many of The Etude teachers have ever tried letting the pupil sit in the teacher's place for part of a lesson. When I see the slightest indication of lack of interest I stop the pupil at once and take my seat at the piano keyboard. Then I tell the pupil: "Now you are the teacher; I am the pupil. I am going to play and I want you to watch the music closely, and if I make any mistakes, keep track of them." I always make several mistakes purposely. The pupils are delighted to catch them, and their powers of perception and comprehension are increased many fold. E. R. L.



CHOPIN, THE PRE-EMINENT GENIUS OF THE PIANOFORTE

By the Most Renowned of French Piano Virtuosos

RAOUL PUGNO

(Translated Expressly for THE ETUDE by V. J. Hill)

(The following article, which first appeared in Europe in *Le Courrier Musical,* is one of the most sympathetic and illuminating appreciations of the genius of Chopin we have ever seen. Coming as it does from a master of the keyboard who has devoted a large part of his life to the study of the works of the French-Polish composer, it has a special significance for Etude readers.—Editor's Note.)

There is a period of production in every artist's life which is in no way governed by his actual age. Corneille did not produce brilliantly until thirty years of age; Mozart was famous at ten, and d'Annunzio at fifteen. Frédéric Chopin was one of those ardent souls whom a precocity of genius exhausts before their time, and who only seem to hasten to produce because they are mysteriously warned of the shortness of their career. With Chopin, however, this precocity was not accompanied by the kind of feverish excitement so often found in persons of his temperament. On the contrary, his humor was exuberant, lively, jocular, and childlike in its simplicity. He was never observed to be melancholy, but had rather an unusual ardor for loving as well as appreciating the everyday things.

His love of the country was as profound as filial piety. The nobility of his nature shone forth on every occasion; in the unequalled tenderness—almost a worship—that he bore his mother; in the way in which he loved his friends; in his exalted patriotism; in the sublime ideal he held before him as a musician; in the delicacy and self-respect which always governed his sentimental fervor; and even in the never-failing elegance which so well gave expression to his deep-rooted moral impeccability.

Born amid romanticism, he had little taste for any revolutionary artistic tendencies which savored of bombast and vulgarity. In the sadder moments of his passionate life, in hours when sickness made of him an extremely sensitive being, he never lost a certain chivalric courtesy and aristocratic gentleness. His work never expressed his bitterness, which was intense, except in transforming it, with due reverence for art, into his own language. When alone in his lodgings he improvised freely amid a solitude which enveloped him either as a storm, or as a tender friendship, free to sing, to extol, or to bewail with his awakened voice, his happiness or distress in life. But when he wrote his art was sustained by a firm reticence of style which sternly expressed any inappropriate utterance. Whatever the transports of his lyricism, even the frenzy of certain pages of his bursts of inspiration, he always remains—I do not say master of himself, for he often gives the contrary impression of being carried away by a wind which sweeps him along—but faithful to the superior limitations of the conscience of a great artist.

THE INTIMACY OF CHOPIN'S MUSIC.

For Chopin was a great artist! and if we do not find in him the robustness of Bach, the commanding breadth of Beethoven, or the uniform fertility of invention of Mozart, he seems, at least, to have had the privilege of expressing himself by means of his art with incomparable emotion and sincerity. His charm is of the most striking kind because it is that of grief—of his grief and ours. There is nothing of the aloofness and architectural spirit of the great symphonists; but on the other hand he is much more "intimate." His music is a melancholy yet sweet collection of love letters, of secret memories, of short poems and confidences, as well able to charm us as to help us look into our own hearts. In listening to Chopin we feel intimately understood, interpreted or judged by the clear-sightedness of an observer accustomed to the landscapes of the heart. When we consider this, we cannot help but feel grateful for this innovator, bold in his simplicity, who was able to reach the noble attainment of opening a new era in music. For we cannot deny that he has opened wide before us the age of subjective and significant music in which to-day we find ourselves.

We must remember that before him the only classic forms known were the sonata, the concerto, variations, and, of course, those light compositions of the seventeenth and eighteenth centuries, joyous or restrained, noble or alluring, tender or sprightly, whose appellations, such as Chacone, Musette, Tambourin, Passepied, Rigaudon, Courante, Gavotte, Minuet, etc., explain that they constituted nothing but elegant pretexts for dancing. Chopin deliberately broke asunder from the last-named charming but superficial forms of production. He was too independent to submit to fixed forms, and if in his Sonata in B flat minor the first part is of decidedly classic form, immediately afterward he relaxes his hold and gives free sway to his genius, providing us in the finale with four sublime pages of poetic fervor wherein he liberates the whirl-wind of the great lyricism by which Chopin at this period lifted himself to Beethovenian heights.

RAOUL PUGNO AT THE PIANO.

CHOPIN THE INNOVATOR.

Nevertheless, whenever he attempted to use the classic forms he succeeded fairly well. His sonata for piano and violoncello and the trio (for strings and piano) are, however, much less representative of his temperament than the rest of his work. He was more at home in compositions of a nature less distinctly limited, such as Etudes, Preludes, etc.

Until his time, Etudes were but irksome means of acquiring technic. Chopin preserved their incontestable technical utility, but communicated to them such a musical quality that they have become magnificent tone poems of enormous variety, traversing the entire scale of human passions, from the peace ineffable expressed in the Etude in E major to the heroic enthusiasm of that in C minor. As to the Preludes, before his time there were only those of Bach. The Well Tempered Clavichord is a casket which encloses perhaps the only jewels of musical literature capable of containing and summing up in themselves all the divine art of music. They are therefore worthy ancestors of Chopin's Preludes. And what worthy descendants are his.

What tender charm emanates from the Prelude in D flat major! With what sombre, dramatic mystery the G sharp persists throughout a part of the Prelude! And in that in G minor, how shall we describe the delicious *morbidezza* of that phrase in the left hand which unfolds itself in such a seductive way. The admirable prelude in E minor is not inferior in lamentation and hidden sorrow to that of Bach in B flat minor. It was while listening to the melancholy theme of the Prelude in A flat, so the story goes, that a great artist, suffering from illness, wished to die, as if that phrase alone would have been, in his failing eyes, worthy of accompanying his last breath. As to the Prelude in C minor it echoes like a sepulchral crypt! But need we cite more? All that music can give of grace, passion, lyricism, dramatic force, beauty, freshness, is found in these pages, which at the same time demand extremely facile, flexible, pianistic technic.

Chopin seemed destined to enlarge the boundaries of the secondary forms of music. Attracted by the charm of certain discoveries, in the realm of folk-song, mazurkas, polonaise, etc. Chopin takes them, animates them, and pours his soul into them; and from these more or less simple dance themes, by remoulding them in the melting-pot of his idealism, he has made veritable masterpieces of grace, style, and exquisite elusiveness.

THE NOCTURNES AND BALLADES.

But it is elsewhere that Chopin proves himself more of an innovator, and still more original. This time he not only renews, he creates. He created the Nocturne and the Ballade. These two forms belong solely to him and may be regarded as the immortal products of his mind. It is in the nocturnes, in fact, that Chopin has most exquisitely expressed the delicacy of his nature, enamored of mystery, sentiment, night, and all-fragrant of that Polish *zal* which is neither vapid *ennui,* sulky ill-humor, nor undisguised melancholy, but which retains in its dreamy sentiment a certain quality of hope. Moreover, nearly all the nocturnes are born of the inspiration of love, and of a noble spirit of intimate comradeship. Some, as in the nocturne in F sharp minor, seem to be the outcome of a tender dream, wherein the deep silence is disturbed by a thrill, as of the pressure of a hand, others, such as the 17th, in B major, bring before us soft love-vows breathed in the sweetness of moonlight walks; or yet again, the suave but heart-rending meditation of the nocturne in A minor is interrupted by the austere memory of a liturgic chant, heard in some wayside chapel; and in the splendid, majestic nocturne in C minor he seems to find expression for the limit of poignant human suffering. He is therefore the creator of that form of art which has been so frequently imitated since his time, but in which he who had no precursor has had no rival.

No one has since surpassed or even equalled him in the Ballade, of which he was also the creator, and to which he instantly gave his definitive style. The four ballades certainly comprise one of the most important groups of Chopin's works. Each, in its own different way, portrays a distinct episode; the exalted, overwhelming passion of the first Ballade in G minor is admirably sustained by the insistence of the first five notes, which are reiterated in all their aspect of pride, mystery and resignation; the rich fantasy of the one in F has the fragrance of a springtime flower; the velvet quality of the third, in A flat, is admirably adapted to suit the chosen theme of all devouring tenderness; while the last, in its epic grandeur, is the most touching, the most beautiful, and by far the most personal in its appeal.

THE CHARACTERISTICS OF CHOPIN'S MUSIC.

Chopin has also given us an entire series of charming or dramatic compositions, such as the Scherzos,

the Impromptus, the Concertos, and his adorable *Barcarolle*. Important as are his contributions to piano literature, however, his output in the field of orchestral music, vocal music, etc., was somewhat restricted. But it would be difficult to discriminate against him on this account. We need fear in him no mediocrity. Chopin never wrote except when under the influence of an imperative need to give expression to his inspiration, and he has given us only the best of his thoughts. He is an artist who never sought to dazzle by the display of a facile talent; he rather forced his ability to serve his knowledge—somewhat limited as regards the science of music—to externalise his mental state. But whatever be the setting of his compositions, the title by which he designates them, or the character of which they bear the imprint, his music always possesses a uniformity of inspiration which renders it recognisable among any. We feel that all this radiance comes from one same center, the warmth from the same hearth, which is his soul—the soul of a lover, patriot and poet.

Although his music is sometimes subtle, even a little morbid, it nevertheless remains admirable music, whether it is enriched by characteristic harmonies or allowed to die away in elusive cadences; whether it allures us with its charm, saddens us with its profound sorrow, or stirs us with the spirit of a most ravishing *csardas;* whether we are swept on by the strong rhythms of its wildest caprices, or are uplifted by its dignity and exhortation. Nevertheless, that which is uppermost is the individual, the personal element, which always conveys the intention of uttering, of revealing something, and confiding it to us as to a friend. The consequence of this intimacy has been a vital development of the art of composing piano music. Before Chopin the piano seemed to have attained the height of its power and means of expression. That prodigious artist and colossal performer, Liszt, had established a fulgurant technic, the immense scope of which had, in a way, compelled the piano to lay aside its usual idiom, and lend itself to a luxuriance of new tone combinations, and to passages of dizzy velocity. Chopin, like Schumann, went further; he profited by this new idiom, but adapted it to the needs of his inspiration. By it he made the piano a multi-colored instrument, the resources of which, it now appeared, had not by any means been exhausted. It was a revelation of new and unsuspected powers.

We cannot truly claim that Chopin's music contains variety of orchestral timbre. Quite the reverse; his music is always, and solely, piano music, inspired by the piano, and written for the piano. But how much more varied in style! How much richer the colors from his palette than anything offered hitherto (if we except the sonatas of Beethoven)!

THE TECHNICAL DEMANDS OF CHOPIN'S MUSIC.

When playing Chopin, differences of sonority become essential; the tonal effects must be weighed, their treatment studied and modulated like the inflections of the voice. We are led to require of the piano a great many effects not heretofore contemplated; that never before would we have thought of demanding, and which respond to the exigencies of this new musical matter. The originality of his passage-work, the grace, and somewhat odd preciosity of his groups of small notes and appogiaturas, call for a different touch. In a word, it is an entirely new piano school that was initiated by Chopin, which by its sweetness, adaptability, variety, rhythmic combinations, and the independence necessary to the fingers, clearly distinguishes it from Liszt's school, more encumbered with superfluous notes and often obscured by useless polyphony.

For a long time Chopin was the victim of an unjustifiable reputation as a decadent, effeminate composer, and in the eyes of many generations he passed only as a singer of sickly imaginings and morbid romanticism. He was monopolized by a certain public of cult-faddists from which it is fitting that he should be rescued. Chopin was neither neurotic nor sickly; he was tender, but not weak; refined, but not affected; complex, but not involved; eloquent, but not rhetorical; and his most mournful pages have a distinction which preserves them from decadence. In the background of his music there is always a more or less clear trace of his early high spirits, which is really much more in evidence than melancholy; there is more rhythm than abandonment.

Certain interpretations have mutilated, disfigured and almost eliminated the clearness of his works. That Chopin had an emotional, flexible style of playing is certain, and he preferred to play to women. But this was because he disliked notoriety, and the frequent clamor of men irritated him. Nevertheless, his playing was sane, fervent and passionate. Berlioz reproached him for his too great rhythmic independence. This does not necessarily imply that he was effeminate; and it is rather in response to an exalted sense of accent and phrasing that he varied rhythm, which in consequence became more sensitive, less metronomic, more profoundly musical. We must therefore guard against considering Chopin as an artist imbued with mannerisms and affectation, but rather admire in him the musician of a proud race, who interpreted with rare nobility, delicacy and robust vigor the sweetest sentiments and the most profound passions of the human soul.

YOUR "STOCK-IN-TRADE."

BY CHARLES E. WATT.

Each person in this work-a-day world, unless indeed he be one of the now somewhat rare class of absolute idlers, has something to sell, a "stock-in-trade," to be exact. It may be labor, it may be education in one of a thousand branches; it may be some actual commodity, such as drygoods, groceries or what not, but it is something to be exchanged for money, and if the holder would get the money in return for it he must, in some way, let the public know what he has for sale.

True, there are some things in this world so fine and so rare that the public will hunt for them and will, when found, urge the holder to sell. A few products of the natural world are almost invaluable and will bring great prices whenever found; a few art works are "priceless," and are diligently sought by connoisseurs. A few, just a very few, artists (musicians included) have attained a unique development which makes their work sought eagerly by the whole world, and which makes it absolutely unnecessary for them to make any public offer of wares, knowing full well that the public will be only too eager to offer to buy.

But the musicians who reach this enviable position are very few, a Patti now and again, a Paderewski once in a decade, a Strauss just often enough to keep us alive to the possibility of such genius, and while the actual recurrence of these rare ones is so infrequent, there has grown up in the music world far too much of a feeling that the ethics by which these geniuses may live should apply to all the lesser lights. In short, there is a widespread thought that advertising is belittling to art.

This is just the reason why so many composers of the past have starved and so many music workers of to-day eke out a scant livelihood instead of existing in at least comfortable circumstances. They simply do not deign to advertise. They stay where circumstances put them. They hide their light under any convenient covering and "wait" everlastingly for the world to come and uncover them.

Meantime there is lots of room in the world for them if they would but bestir themselves sufficiently to find the proper environment. Hundreds of localities need more musical instruction. Thousands of people ought to hear more good music. If you are ready either to give public demonstration of the beauty and meaning of music or fitted to teach its form and execution to others you should advertise your possibilities.

Find a favorable place, and, once there, let everybody within earshot or within reach of the local printer's ink know that you are there. Let them know, too, what you can do and what you want them to do. If necessary, put your hand to missionary work of whatever kind seems best, but don't expect any longer that this will make you famous or rich.

Worship your art in your own heart all you like; cultivate a taste for purity in the art wherever you go; have ideals a-plenty, but remember, too, that you must live, and that if you would live at all well you must sell your stock-in-trade freely. Therefore advertise in all the possible ways, and let this include space in local newspapers and in musical magazines, by giving of many pupils' concerts, by putting of yourself into a thoroughly friendly attitude toward your whole world, and, above all, by doing of your work, not only according to good ideals, but also in a common-sense and practical way which will suit your environment and your *clientèle*.

GETTING THE MOST OUT OF FIVE-FINGER EXERCISES.

BY ELLIOT H. PAUL.

The practice of five-finger exercises and scales is called the drudgery of music study, and it is one of the most trying problems that a music teacher has to contend with to get pupils to practice them and to realize their value. The following suggestions, which are practical for the moderately advanced pupil, tend to make this practice more interesting, and enhances its value by demanding more concentration than the ordinary mechanical practice.

Set the metronome at a moderately slow tempo and practice in strict rhythm from the time you begin until the exercises are finished. That is, rest just one measure between exercises, and if you have to get another book or find a new place, stop an even number of measures. In this way the entire practice is in mind and strict attention must be paid all of the time. This also helps very much to develop the necessary sense of rhythm for ensemble or orchestra work.

Another good plan is to practice all exercises in contrary motion and with the hands crossed. This breaks the monotony, requires more concentration, and helps to make the hands absolutely independent of one another.

Strike as quickly in playing slowly as you do in the more rapid *tempi*. Place the finger carefully over the middle of the note and strike firmly and decisively, then get ready for the next note. The value of slow practice is that you have time to think about every note, and consequently it impresses the mind more strongly. A perfect understanding between the mind and fingers is the secret of piano technic.

Five-finger exercises should be practiced in all keys, using the fingering indicated for the key of C. Modern music demands the use of the thumb of the right hand and the little finger of the left hand on the black keys. This also helps in learning to transpose.

Do not practice scales with the conventional fingering entirely. Scale playing is not perfect until you can play in any key, starting with any finger.

Pay especial attention to the weak side of your hand. Play, a few minutes each day, exercises which require the separation of the 3rd, 4th and 5th fingers. The following have been found very helpful in gaining strength and independence of these fingers.

PURPOSE IN PRACTICE.

BY MRS. JAMES F. EVANS.

No student should practice without having a well-defined objective point. He should know every minute of the time he is at the keyboard just exactly what he is working for. He should have an ideal continually before him—a real purpose to gain. To be able to shed the shell of conventionality, and to follow a fixed idea: to go to rest with it, rise with it, and work up to it, is like digging for treasure.

Men bear exposure, sickness—all the horrors of the worst vicissitudes of life—for a glimpse of shining gold. Direct this wonderful power of concentration, which is a part of the infinite upon one department of knowledge, and from this effort other larger departments will open their doors to us.

All things not directed from that which is best in us must some day perish, while one true motive or well-directed desire adds new and higher ideals to itself and lives, spreading light to all about.

The law of nature and the law of practice is: "Do the thing and you shall have the power; but they who do not the thing, have not the power." With real purpose in practice difficulties which seem mountain high, will crumble and fall.

MODERN PIONEERS IN THE ART OF PIANO-PLAYING

By JAROSLAW DE ZIELINSKI

[Editor's Note—*Mr. de Zielinski's extremely instructive article "Great Innovators in the Art of Pianoforte Playing" which appeared in the July issue may be read as an introduction to this discussion of the more recent composers for the instrument.*]

CHOPIN, THE INCOMPARABLE.

Chopin, who taught the staccato before the legato in order to give his pupils an independence of fingers, was a different type, yet his three sonatas are seldom heard. The first one, in C minor, Op. 4, has been defined as dull; the second, Op. 35, in the sullen and moody key of B flat minor, is a work of exceeding originality and strangely fantastic structure; it offers four beautiful movements, though of little, if any, affinity. Speaking of this work, Schumann remarked that Chopin had here "bound together four of his maddest children." The third sonata is most attractive on account of its finale, which is decidedly of a bravura character. James Huneker is absolutely correct when he says that Chopin's style was formed when he arrived in Paris, and that he was the creator of a new piano technic. It was a technic free from conventionalities, unfettered by pedantry, something emphatically different from anything heretofore practiced; much of it is made evident in the famous etude, Op. 10, No. 3, after playing which Liszt once said, rather sadly, "I would give four years of my life to have written those four pages." Schumann and Mendelssohn (1809-1847) copied some of Chopin's fascinating effects, the former in his F sharp major romance, the latter in one of his songs without words. Later Wagner made good use of similar procedure, viz., the evolution out of the harmony of an ordinary chord of the seventh of a melody based on the six-four chord.

THE CHANGES LISZT WROUGHT.

One of the great innovators in the art of piano-playing was Franz Liszt (1811-1886), whose style both as player and composer grew and changed enormously with time. Brought up on Mozart, a little Bach, considerable of Hummel, and still more so of his teacher, Czerny, he came forth, as Edward Dannreuther (1844-1905) expressed it, "the mature master—a curious conglomerate—who, both as player and composer, chose to wear motley garments to the end of his days." The invention of alternating sixteenths between the two hands has been accredited to Liszt, but this trick was really made use of by Johann Sebastian Bach, as, for example, in his *Aria mit 30 veränderungen* (var. 29), where he thus produces triple shakes. Liszt makes also frequent use of a rapid reiteration of identical notes covering three octaves by throwing the fifth finger over the first. Mendelssohn made use of something similar within two octaves in the Rondo Capriccioso, while Brahms (1833-1897), in his second concerto, tries to distance Liszt by covering three octaves with notes of different pitch. A pianist trained in the Liszt school, which keeps the wrist a bit higher than the knuckles, so that a coin placed on the top of the hand would have a tendency to slide down to the keys; a pianist thus trained would have no trouble in playing Hummel's music with the greatest smoothness and fluency; *per contra*, Hummel would have cried out against Liszt's études as unfit for the instrument, *unclaviermässig*.

This takes me back to one Francesco Pollini (1763-1846), a pupil of Mozart, who asserts in his once famous method that other Italian and German contemporaries of Cramer and Clementi did *not* hold the hand in a horizontal position, but rounded, *i. e.*, the knuckles high and the fingers low, though according to the teaching of these two masters the hand should be held horizontally. Evidently Pollini knew something of modern requirements which deal with the position of hands and fingers in regard to the keyboard, and reduce considerably all physical exertion if the entire weight of wrist and forearm are brought into play. Liszt knew this maxim; he adopted it and taught it, and to-day every pianist knows that whatever muscular power the fingers may or may not exert can be augmented by the full or partial weight of wrist and forearm, while for purposes of relief or further increase of power any desirable exertion from the elbow or the shoulder can be superadded. Examples of combinations offered by Pollini in one of his *Thirty-two Exercises in form of a Toccata* can be found in one of Clementi's pieces, also in a Beethoven sonata; but they are mere happenings. Pollini's work presents an elucidation of the idea which served Thalberg as basis for the unfolding and development of a style peculiarly his own, that of singing on the piano, which instrument by this time was capable of considerable sonority. Thalberg's works are remarkable for melodious phrases, delicate sentiment and passages of great beauty, grace and brilliancy. Parish-Alvars (1810-1849), a brilliant and exceedingly clever harp player, was really the first to introduce the pedal for the support of certain notes, whilst the hands were thus made free to play other notes, accompaniments, or even a melody. Thalberg (1812-1871) made good use of this invention (vide his fantasia "Moïse"), but Liszt did it incomparably better (Rhapsody No. 1, "Mazeppa," etc.). Beethoven anticipated such a possibility (Largo in Op. 2, No. 2), likewise Weber (opening of *Concertstück*), and years later Mendelssohn in the introduction to his capriccio, Op. 22.

The highest point of absolute independence as regards consideration of any or all adopted rules is the B minor sonata by Franz Liszt, dedicated to Robert Schumann, and his only work of that kind. Some hypercritical writers have tried to prove that it is not a sonata because it is only of one three-part movement, and that Liszt does not stick to the established form of the so-called classical period, but substitutes a style of his own, namely, a further development after the exposition and development, in place of the conventional recapitulation. Nevertheless, it is, as C. A. Barry wrote some years ago, a work in which "all the leading characteristics of a sonata in three movements are fully maintained within the scope of a single movement," and I am glad to add the estimate of one so versed in didactic analysis as Henry G. Hanchett, who calls it a gigantic, wholly admirable and original work. Indeed, its very complex organism appeals to a musician of liberal mind and shows the art of uninterrupted succession which was thought of already by Beethoven.

BRAHMS NOT AN INNOVATOR.

Brahms, for whom Schumann stood practically as sponsor when he declared him a "giant," has also left some sonatas, of which three (Op. 1, 2 and 5) are for the piano, and to Schumann they were "unverschleierte Symphonien." That they are not "claviermässig" goes without saying. Brahms was not an innovator in pianism, but he strove to build on Schumann and Chopin, developing the beauty of the triplet and progressions of sixths, which make most insinuating music. We may seek in vain for new subtleties of form or new rhythms, yet there is a newness, a sensuous element that appeals to the intellect, particularly so in his smaller pieces, the intermezzi, rhapsodies, etc., of his later life, although, according to Nitzche, Brahms has the "*Melancholie des Unvermögens*" (the sadness of impotence).

One more post-Beethoven writer of sonatas: Anton Rubinstein, who left among some stupendous things four sonatas for the piano (Op. 12, 20, 41 and 100). His facility in writing was as great as his virtuosity, and while diffuseness mars in some respects the absolute perfection of many of his works, they bear the embodiment of individuality in art, the impress of his magnificent nature. Particularly original was his use of arpeggio figures and chords, and while he belonged to no school, and founded no school, his conquest of all possible technical difficulties placed him apart from all others, both as pianist and teacher. Rubinstein loved the works of Mendelssohn and Schumann, and positively adored Chopin, whom he always proclaimed as the very "Claviergeist;" as technic with him was the means to an end, and never the end itself, he played but little of Liszt's music, which for him was not music at all, while Brahms is conspicuous by his absence from the programs of the famous historical recitals.

DEPPE'S IDEAS.

A tone and touch theorist of importance at one time was Ludwig Deppe (1828-1890), whose pupil, Elizabeth Caland, tried to make clear his method in her book, *Die Deppe'sche Lehre des Klavierspiels*, published in 1897, while Amy Fay made this erstwhile orchestral and choral director widely known in this country. Some years before publishing her book, Elizabeth Caland and Tony Bandmann studied with Frederick Horace Clark, an American of varied experiences in Germany, and whose theories these two women assimilated, but without credit to their teacher. If there is one in the last fifty years who strove earnestly to present a rational theory for teaching the art of piano-playing, it is unquestionably F. H. Clark. In 1892 he made an exposé, in his philosophical romance *Iphigenia von Stein*, of Deppe's apparent errors. For more than twenty years Clark had worked over his anatomical studies in order to establish, according to Liszt's own views, the transcendental art of that master, and he makes a strong point of this: *that the spirit of harmony lies in the art-evolution itself, as a supplementary means of development toward fecundity.* Wonderful varieties of tone are attributed to these different methods, and the arguments put forth remind one of Swift's absurd but incisive epigram on the well-known Handel-Bononcini operatic controversy:

> "Strange all this Difference should be
> 'Twixt Tweedle-dum and Tweedle-dee!"*

Charles Soullier wrote a few years ago that this fascinating form, the sonata, had died with the eighteenth century; if so, it has come to life again with all the energy of emotional language and the requirements of a most modern technic. The first ones to break away from established rules were Balakireff and Rimsky-Korsakoff; their musical perception led them to realize the color of every note, and they burst the bonds that held Chopin, Schumann, Berlioz, Liszt and Wagner. And the principle? It is simply this, that every given note attracts other notes without regard to any scale, consequently chords attract other chords without recourse to the well-worn cadences. In brief, it is not music of precepts but of sensations, based on melodies and not on scales, consequently all dissonant chords become consonant by the very reason of their existence, and I refer my readers to some splendid examples of this new school in the works—particularly sonatas—of Campbell-Tipton, Szymanowski, Balakireff, Scriabine, Debussy, Dukas, Ravel, etc. Like the poetry of to-day, it is music for the musically educated, complex to a degree, embodying most up-to-date ideas of pianism, backed up with a finger, wrist and arm ability that would have jarred even Clementi and his erratic pupil, John Field (1782-1837).

Summing up: Haydn worked on the solid basis of Bach; Mozart understood the instrument better than Haydn, consequently infused more grace and sweetness in his music. Clementi, to whom the piano was everything, invented effects which were like a new world to his instrument; they were innovations of the greatest importance. Liszt and Rubinstein extended these problems far beyond the limits of the Viennese school, while the modernists, the men of to-day, have added to the already existing educational attainments the training in a knowledge of complex combinations of sounds blending with other combinations as colors do, and remaining independent of any or all scales.

*According to "Grove's Dictionary of Musicians" this epigram was written by John Byron, the Lancashire poet, and not by Swift, to whom it has often been attributed.—Editor.

> "There's music in all things—if men had ears.—
> Their earth is but an echo of the spheres."
> —*Lord Byron.*

"THE ETUDE" DEBATE

"Shall Music Teachers be Required to Pass an Examination Before They Are Permitted to Teach?"

Replies from Etude readers to the arguments of

Dr. J. Humphrey Anger.......Affirmative
Mr. E. M. Bowman...........Affirmative
Mr. J. Lawrence Erb..........Affirmative
Dr. H. C. Clarke.............Negative
Mr. Louis C. Elson...........Negative
Mr. W. S. B. Mathews.........Negative

In the June issue The Etude introduced a new idea in journalism. It took the form of a printed debate in which three distinguished educators pleaded for the affirmative and three pleaded for the negative. We decided to let the judges be our readers, agreeing to publish the best letters received. The large number of extremely intelligent opinions which have come to us in letter form makes it difficult to discard some and print others. Consequently we have decided to select for publication a paragraph from each of the first letters received at our office. In order that the district in which the writers live may be known we have added the name of the State from which the letter has come to the name of the writer.

The Etude does not attempt to take any positive position in this contest either pro or con. We feel that the verdict belongs to our readers. We can see the merits in both sides of the question as it has been adjudicated by those who have written to us. In olden-time England a peer was supposed by law to have the ability to write. It made no difference whether he could write or not, the law gave him the credit for having the accomplishment merely because he was a peer. We can see how the fact of having passed an examination might be employed by some people as a measure of ability whereas it in many cases might be no more than a measure of memory. At the same time we can see how it is the easiest thing in the world for an absolute charlatan to impose upon the public in the most scandalous manner simply because our laws do not or cannot, as the case may be, throw the same protection around the music teacher as it throws around the doctor and the lawyer.

If number is any indication, this question has been decided in the negative by our readers, as far more "No" letters have been received than "Yes" letters. *We regret that the limitations of* The Etude *space prevent our giving more extended attention to this in future issues. The discussion will close with the presentation of the following letters:*

NO.

Educate the parents so that they may know what their children are doing. Let the mother be present during some of the lessons and see if the teacher is demonstrating and explaining the difficulties in a satisfactory manner. Let her listen to the work of other teachers with their pupils. It will not take long for her to determine which is the better for her child. By examination we might lose many fine teachers who would not be willing to present themselves for examination. Teachers are, in a sense, people with special talents for teaching. There are many fine performers who would have difficulty in passing a special examination, and yet are excellent teachers. Shall we be compelled to close the doors of our musical realm to them?

Florence Pelton (Oregon).

YES.

The greater majority of parents are no more qualified by personal knowledge to select a competent teacher of music than they would be to select a competent teacher of mathematics or the dead languages. Our school systems for the most part compel the teacher of science and languages to have a certificate before he can teach in public schools. State examinations would put nine-tenths of the present music teachers out of business. That is exactly what ought to happen—but they would not stay out of business very long. The nine-tenths would prepare themselves to pass the State examinations and become self-respecting and accredited teachers. If they have not the industry, capacity nor ambition to work for the State certificate it would be well for them to stay out of music.

Susan Lloyd B. Ireland (New Jersey).

YES.

Many parents are entirely ignorant as far as music is concerned, and they trust implicitly in the teacher. As a safeguard to the public, music teachers should be compelled to take examinations in musical pedagogy and let the best workers win, just as the best doctors and lawyers win. As it is now, anyone with the ability to play a few rag-time selections can get pupils. An examination would put these "artists" and "professors" out of business. Another important advantage would be that the teacher who had worked hard and acquired a creditable sum of knowledge could, by means of passing a State examination, rank with the Conservatory graduate.

Nellie L. Witter (Colorado).

NO.

If a person were required to pass an examination before being permitted to teach music, it would not necessarily follow that that person, after having been granted a certificate, would make an exceptionally fine teacher. I have met many musicians with English degrees who were anything but musicians in the artistic sense of the term, and I have also met some exceptionally fine musicians and teachers who had neither the money to spend nor the time to devote to obtaining a degree. Teaching is just as much a gift as music to some people; therefore it is impossible to measure the capabilities of a person as a music teacher by enforcing additional education that is in no way required by the every-day teacher. Popular education in music is advancing so rapidly that the unqualified teacher will very soon be a thing of the past, as his better-trained brother will by his very excellence compel the greater share of the patronage to come his way.

C. H. Halstead (British Columbia).

NO.

There are now hundreds of unpretentious music teachers doing a valuable missionary work in small communities. Many are self-taught and would not be able to pass difficult examinations in higher musical subjects. Nevertheless, these teachers supply a need. Often they secure the means to permit further study and some become very accomplished and proficient. Let us not blight the rapidly developing but tender plant of music culture in small communities by suppressing those teachers who are doing their best under existing circumstances.

Oscar E. Frey (Michigan).

YES.

By introducing examinations in music study the musical world would place a restraining hand upon one of the growing evils of this country, *i. e.*, the process of education which permits us to be content with merely a superficial knowledge of things. Americans are too often satisfied with the most meagre understanding of music, hence the widespread disaster of faulty musical intelligence. To one conversant with the country districts especially the matter of teaching music by those utterly unfit for the undertaking is appalling. This is in no way meant to disparage the so-called self-taught teacher. All honor to him who searches out the mysteries of the art himself and by his own gifts and by applying the experiences of others succeeds. Let our teachers hold some credentials which show by competent authority that they have been taught right.

Leonora Sill Ashton (New York).

NO.

Youthful teachers whose intuitive teaching ability is strong but who lack the necessary funds to finish their own education would be deprived of ever reaching their goal if they were to be thus crushed. The young teacher can at least teach as much as he himself knows. His pupils are under no contract, and as soon as they feel that they are able to advance they are at liberty to select a more competent teacher. Give the struggling young teacher a chance. Don't question his ability or his rights. Shall we be slaves to arbitrary laws which can never become a measure of real art? Stop to measure intuitive artistic ability and the wheels of musical progress will run down.

Mrs. Laura A. Gissler (California).

YES.

Fifty per cent. of my work is in straightening out mistakes and in correcting errors which have literally been drilled into the minds of my pupils by previous incompetent teachers. It is most discouraging both for the pupils and for their parents to find that after the expenditure of considerable time, money and energy the work the pupil has done is really a texture of failures. I had one pupil who had had seven teachers and was nevertheless ignorant of some of the greatest essentials in elementary musical training. If the music teachers do not take some means to suppress these "fake" teachers the laymen will be forced to demand some diploma or some credentials for his own protection.

Emulous Smith (Michigan).

NO.

The cost of "standardizing" music teachers would be so great that it would become necessary to raise the rates for musical instruction generally. Of course, in the case of the very rich this would not be of much importance, but the poor would surely be affected by the raise in rates of instruction. With the middle class the increased rate would cause great concern. Struggling professionals or people "on a salary" who either by inheritance or education have refined tastes find the increasing cost for necessities a serious problem. Consequently music study becomes a luxury, and luxuries are forbidden when the income is small.

Barrett Hardie.

NO.

I have been teaching in a town of fifteen hundred for five years. Of my thirty pupils, several are well advanced in the *Mathews' Graded Course* and will give individual recitals soon. These recitals show the public the pupil's abilities, which, after all, is a better proof than a certificate or diploma. Many of these pupils will make excellent teachers. Of the one hundred and fifty music pupils in this town, very few could spare the money or time to prepare for an elaborate State examination; nevertheless, they provide the very best possible material for extending musical culture in our district. For this reason I am opposed to government examinations which would compel us to discard many useful music workers.

Mrs. A. L. Johnston (Nebraska).

YES.

We talk of the advancement of music in America, and where, pray, can we do more than by seeing that the instruction of the musicians of to-morrow is done by those who by preparation and fitness are qualified to do it? The student has the right to know that when he is spending his money and time he is receiving instruction from a teacher who has put his own education and abilities to some recognised and legalised test.

John H. Bronson (Massachusetts).

NO.

The art of music begins where the science stops. Laws tending to hinder the progress of music become a travesty upon art. A teacher will establish a reputation according to his worth, and his remuneration will correspond with his reputation. Teaching is an art, and the teaching of the art of music is beyond the limitations of any statute. Laws pertaining to musical instruction should be equally applicable to painting and literature. Imagine any just law prescribing how an artist should use his brush! Music is a shading of tones—no two teachers shade alike. What State law can prescribe what shading a teacher shall do or shall not do, or how much or how little? Inconsistency is the wail of the unfortunates crying for a State law, and really for what purpose they know not.

James W. Pierce (California).

NO.

The examinations themselves would doubtless be of technical rather than a musical nature. A good technic is necessary for a teacher, but not nearly so necessary as the innate ability to impart knowledge. Every teacher in the course of his own work is an examiner of his own ideas and methods. If he has success with his pupils what more is necessary?

William Jarboe (Massachusetts).

NO.

The majority of the parents of our pupils are intelligent enough to know when their children are progressing. If the pupil does not progress it is the duty of the parents to seek another and better teacher. This is more likely to raise the standard of music teaching than a thousand boards of examiners.

Amy L. Stanfield (Oklahoma).

NO.

State examination and supervision of music teachers is not feasible on account of the general indifference of the public, which does not realise the ethical value of music nor the importance of competent musical instruction. The time is not ripe for delegating to the government the power of regulating the music teacher's profession, and it is doubtful if even under the most favorable conditions, such legislation would ever accomplish the desired results. The organisation of the teaching profession into an organisation to be affiliated with the American Federation of Labor would accomplish more than State examinations.

F. Adalbert Redfield (Washington).

NO.

No, a thousand times no! The idea of a license to teach, issued by the State, is plausible and attractive at first glance, but in practice this would give the open door to a lot of mischievous wickedness. The art of music would become materialised, debased. Much more than musical knowledge and playing ability is needed to make the good teacher, and this "much more" no State Board can possibly pass upon. It is true that much poor work is being done by persons unfitted to teach, but the number of unprepared lay teachers is gradually diminishing, thanks to the diffusion of information about music, the work of eminent teachers and writers, and an ever-widening musical atmosphere. Time, with its strenuous musical activities, will bring the needed remedy. When truly good musical people far and wide set a standard for teaching, backed up by public demand, then will the misfits in the profession little by little disappear. To my mind the art of teaching music must develop from within, and not be regulated from without.

Carl Hoffman (Virginia).

YES.

Some of the most important attributes of a real teacher are not revealed by the usual examination of his knowledge of technic, harmony, theory or teaching repertoire. Many a successful candidate in the examinations might have the technic of a Rubinstein and be equally learned in the science and theory of music and yet be an inferior teacher. Other candidates might know only half the technic, science and theory, and might even fail in the examinations, and yet be excellent teachers.

Why could not a staff of competent examiners be created which should examine, say, a class of six to ten pupils from any teacher who might be a candidate for examination, and, by a judicious standard of examining, base their granting or refusal of a license on the work of the pupils?

This plan would not prevent the masses from teaching, but it would put the stamp of recognition on those teachers holding such licenses. I would suggest licenses of various classes (first, second and third) to be determined, also, by the *pupils* of the teacher.

If only one general license were offered, many teachers would, upon securing this, suspend all further study, while with licenses of varying degrees of excellence there would always be something to spur the teacher on to higher place.

LeRoy B. Campbell (Pennsylvania).

YES.

1. Legal license would doubtless thin the ranks of music teachers, but this could not last long, as open fields of labor must necessarily open up opportunity for the ambitious, and therefore will soon be filled again with workers.

2. And opposed to this temporary loss will stand the far more important gain of having *competent* workers *only*, in whom students and parents will have confidence.

3. It will furthermore raise the standard of music as an educational value in the non-musician's eye (who now very often ignores the importance of music), and therefore music *must* become a more established and vital branch of education.

Henry Jansen (Manitoba).

NO.

The study of music is not a necessity, but an accomplishment, an art, a medium through which is taught rhythm, concentration, refinement and self-culture. You cannot wear it, eat it nor drink it. There is no law, of the United States or of nature, that compels the public to patronize any amateur or professional musician. Patrons earn their own money and have a perfect right to spend it as they see fit. In almost every community there are a number of reputable teachers whose terms are in reach of all. The very act of standardising itself is "prohibitive" and "unjust," and a stumbling block in the way of future progress.

John Proctor Mills (Alabama).

YES.

The condition of common school education was in the same place fifty or more years ago that music teaching is now. The arguments that are offered against examinations for teachers were doubtless used then against such methods. Early educators had a hard fight to establish our present system of schools, which, though it may not be perfect, few will deny is superior to the old haphazard methods. *Then* anybody "kept school" who could persuade people to subscribe and send their children. The music teacher has the same methods *now*, and it often takes no more knowledge of music to do this than it took in the old days of the "three R's."

Because we cannot have at once a *perfect* system of examinations is no reason for discouragement. Reforms *must* come slowly and apparent failures are but steps to success.

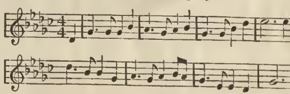
Every music teacher can make a beginning at home by grading up the work of his own pupils and by teaching a love for exact knowledge and a hatred of shams and musical "fakirs."

Fannie Gilbert (Kansas).

THE PENTATONIC SCALE IN FAMOUS SONG.

Nowadays when there is so much talk about scales, whole-tone or otherwise, and people are constantly turning to the Orient to find "new" scale forms among the relics of an ancient past, it may be well to remind ourselves that the principal scale of the Orient is precisely the same as that which forms the basis of many of the simplest of the old folk songs of Scotland, Ireland, etc.

The scale on which the Gaelic folk songs are founded is known as the Pentatonic Scale. The word "pentatonic" simply means "five tones," and the name is used to account for the fact that only five tones are used instead of the seven to which we are accustomed—the fourth and seventh being omitted. In other words the Pentatonic Scale can be found by simply playing on the black keys of the piano from G flat up. A very familiar instance of a melody founded on this scale is *Auld Lang Syne.*



CAN YOUR PUPILS LISTEN?

La Verne H. Brown.

It is a comparatively easy matter for a pupil to listen to the resolution of a chord while he is playing, but still some do not do it. By way of illustration, let us refer to Mendelssohn's *Songs Without Words No. 22*, measure 20, first group. The C should be heard through the group and should also give out its correct amount of tone in the first chord of the second group. This tone must stand sentinel in its place, rich, round and full, without being harsh or offensive. The C can best be taken by a short, quick stroke of the fourth finger with a drop of the wrist. The tone will then "sing" as desired. One step more must be taken with the pupil. He must play this passage in such a slow tempo that he can *hear* the tone singly for quite an instant before the other notes of the group are taken, and he must also *hear* it as it rides supreme over these other notes. He can hear this in the first practice of this measure only in a very slow tempo.

Can your pupil hear the legato effect of a melody passage? To illustrate what real legato means it is a good plan to overdo the idea in a five-finger exercise. Take C, D, E, F, G with the fingers of the right hand. With each finger possessing its respective piano-key, but not resting on it, count slowly "one and" to each key, putting the finger down quickly on "one" and raising it quickly to its original position on "and" after the second piano-key is played, etc. It will be noticed that no piano-key is released on the first "and," and also that there is an overlapping of tone. This is legato exaggerated. Now take a melody, for instance Schumann's *About Strange Lands and People*, Op. 15, and treat it in the same manner during the first week of practice, and the legato effect will be realized; it can be *heard.*

Can your pupils of the early grades *hear* the chord changes of an irregular progression and enjoy them? I find that it works well to have certain measures copied, perhaps six times, asking that the passage be played, each time from the copy. The music tablet is in evidence at the lesson and the pupil can take pride in playing for me from his own copy. I truly endorse the use of the music tablet as an aid to listening. Very often you will notice the pupil humming the tune as he copies it. Wise guidance in this art of listening will be repaid ten-fold.

WHEN THE MOTHER INTERFERES.

By Lulu M. Vost.

Sometimes a fond mother will enter the room very cautiously, while the lesson is in progress, and say a word or two of encouragement to the youthful aspirant for pianoforte fame. Instead of having the desired effect, it has usually the reverse. Anything that takes the mind from the lesson is detrimental to the progress of the pupil, even if it is only a small fly innocently walking down the page, must be more or less annoying to the ever-patient teacher.

The troubles are not all confined to the piano teacher. Oh no! The voice teacher may have her share also. She is confronted with something like this. "Oh, Mrs. ——, Marian has such an awful throat! She went skating yesterday and took a horrid cold, so that her voice was scarcely audible this morning. You will excuse her from the lesson, today—she cannot even practice." Perhaps the young lady in question is obliged to miss two or more lessons on account of a cold, which, by exercising a little bit of common sense, might, perhaps, have been avoided.

Then, there is the parent who has "excuses" ready the minute the teacher gets inside. Little Georgie "has had such a sore finger he could not practice" until just the day previous to the lesson. The young gentleman stands listening with a very injured air, bordering a little on sullenness. This air of indifference is carried on all through the lesson. Why don't parents place their children entirely in charge of the teacher, at least during the lesson hour? School teachers are not often interfered with, but the music teacher suffers all kinds of interruptions.

Laying the Foundation for Velocity

How Great Speed May Be Attained if the Right Beginning is Made

By E. M. BOWMAN

From "A Musician's Letters to His Nephew"

[This instalment from Mr. Bowman's excellent and popular discussion of the foundation work of the piano student has to do with an open secret to virtuosos and experienced teachers. The student, however, may spend a most profitable hour in reading and rereading this article. The matter is taken from Mr. Bowman's forthcoming book, "A Musician's Letters to His Nephew." In this the well-known educator writes to an imaginary nephew, the nephew really being the kind of a boy Mr. Bowman himself was at one time. This boy lives in a small town in Vermont, and is not in position to take up his musical work in a large city. His local teacher is Miss Proctor, who is guided in a measure by the boy's letters from his uncle.—Editor's Note.]

In my last letter I tried to show you the importance of forming a good legato touch in the very beginning. The legato touch once mastered, it is always easy to learn the different forms of staccato—the correct forms, too. The chief difficulty, in the beginning of piano study, is to avoid acquiring faulty forms of staccato. The reason why so many young pupils form bad habits in touch is that they are anxious to begin playing music pieces too soon. It is easy to understand this. The family are music lovers; they wish to hear "something," by which expression they mean a piece; the child loves music, too, and very naturally longs to "play something." That is the very thing that you have wanted to do, and doubtless your father and mother have the same idea as yourself and are impatient to hear your first piece. For that purpose you are now away from home. It is unlikely that either your parents or you have thought, prior to my letters to you, that to play like an artist by and by, or to play even passably well, it would be positively necessary for you to have such fundamental training or preparation work as I am requiring of you before attempting to really play pieces.

DOING ONE THING AT A TIME.

In laying a foundation, we should study and practice one kind of touch or one kind of passage at a time. We should strive to do that one thing as well as possible and to establish the habit of so doing. When the single things can be done right and freely, then two kinds of touch or two kinds of passage should be put together. This, of course, is much more difficult, but if the single forms have been mastered the double or complex forms can be also. Little by little the mind and the playing machine may be trained to do wonderful things. The complex things will become just as easy as the simple things. Indeed, there seems to be no limit to the varieties in touch, or degrees in power and delicacy, speed and endurance, possible to the pianist's hand. But the training must be done in the right way.

If Miss Proctor has had the experience of beginning in the wrong way; if she was allowed to play pieces having complex things to do before she was able to accomplish simple things, for example, if the piece required a staccato touch in one hand and legato in the other, or one hand had a melody to play while the other had soft repeated chords, and she found herself utterly unable to make it sound as her teacher played it, she will understand what I have been saying to you, and will tell you that it is all true and worth your heeding.

TRAINING SHOULD BEGIN YOUNG.

Your father has, I am told, some of the finest Morgan horses in Vermont. There are racers among them. In training them for their career as racers or roadsters, he knows that great care and skill are required to establish, while they are yet colts, the very best gait and style of which they promise to be capable when fully grown. Almost any person would know that about horses. But, when people begin to talk about musical art: this and that piece of music which such and such an artist has played or sung; this or that concert by some great orchestra; or such and such an opera that they may have heard, one would imagine from the conversation that those talking were well educated in music and well informed as to general principles in music study; whereas there is probably no subject about which the people think they know so much and which they talk so boldly and glibly as music, and, after all, no subject on which they speak so superficially and often ignorantly.

Living, as do your parents, at a distance from musical centers and their advantages, it would be surprising if they were well informed as to the best methods of musical instruction. It is surprising, indeed, that they have discovered your musical talent and have brought themselves to the sacrifice of sending you away from home, in order that you may begin to study before it is too late to train your hands for a musical career. What an example to other parents, living in the country, who have musical children! Happily, musical conditions are growing better every year. Musical papers, books, good and cheap editions of the best music, good concerts and discussions about music and methods of teaching, not forgetting the advantages afforded by the telephone and rapid transit, are doing great things for the cultivation of the people in almost every city, town and farming community in our country.

GREAT VELOCITY.

But, as I said at the beginning of this letter, today I wish to talk to you about one of the most important points in the development of your skill in technic. Some day you will need to play scale passages or arpeggios, or mixed forms of scales or arpeggios, etc.—Miss Proctor can tell you what I mean—at the rate of one thousand or twelve hundred tones a minute. I have pupils who exceed that speed. This means that their muscles and nerves have been trained just right; that right conditions have become a habit, and that they have practiced for five years or more. I have talked to you about the best position of the arm, hand and fingers, and have given you exact directions how to get the best quality of tone from the piano. From this time forward I wish you to train your fingers to make quick movements—movements that can be made just as quickly as possible, without stiffening any muscles.

Be very careful not to stiffen the wrist. You will be more likely to do that than almost any other wrong thing. The muscles which move the fingers very easily get "mixed up," so to speak, with the muscles which control the movement at the wrist-joint. Then the wrist-joint is apt to become stiff, the fingers no longer work freely, the tone is hard and the entire act of playing is raw and unmusical. While playing with one or the other hand, you must frequently test the wrist of the playing hand by pressing it with the other hand, or by having your teacher or some one else do it for you. If it bends springily—like the tip of that fish-pole of yours last summer when you and I went fishing down Davis' brook and you caught the big trout at the mill-pond—your wrist is all right.

Like your ears and your nose, your wrists will now and then have their own share of work to do. The balance of the time they are to take a back seat, their work then being to hold the hands in position. This work, though, requires a pliant wrist only—never a stiff wrist.

QUICK MOVEMENTS.

I wish now to make you understand the value of the "quick movements" about which I have been writing. You are, I know, the merest beginner in piano playing, but you cannot begin too early to train your fingers to make these as-quick-as-possible motions. Every time you make any sort of a motion quickly, you are training the nerves and muscles to act more and more quickly. After some years of this kind of practice you will discover that your skill and speed are far greater than the skill and speed of others who have not received this suggestion or heeded it.

Only a small proportion of all the boys and girls who start out well in learning to play the piano ever get beyond a certain degree of speed or power. The reason for this is, I am quite sure, that they are not taught from the beginning to make quick motions. It seems to be natural for teachers and pupils to think of

(*a*) Trying to strike the *right* keys;

(*b*) Trying to strike the keys *for loud tone;* but,

(*c*) Trying to strike the keys with *quick-as-possible motions,* and to lift the fingers from the keys the same way, is an idea that does not suggest itself. Possibly this is because the difference in value between a quick and a slow motion is not noticed as easily as it is between right and wrong keys, or between loud and soft tones. But I have studied this matter very carefully and for years, and my experience makes me quite certain that this view as to the value of quick motions is correct. I therefore very earnestly ask you and Miss Proctor to pay the best of attention to my advice and to keep it up until you know by your own experience that it was good advice. Then you will not need my advice to cause you to continue the practice.

BEGIN SLOWLY.

Every form of exercise—trill, five-key, scale, arpeggio, etc.—should invariably be *begun* with long tones—56 to 92 tones to the minute, according to skill—never faster than 92, in the slow form, no matter how skillful the player may be. With the metronome at 56 to 60, one has time to raise the finger to playing position, poise it in correct shape, store up nervous energy, and then deliver the finger-stroke with the utmost speed. By an equally quick motion, the finger that is to strike next should be *lifted* to its position and poised for its stroke. Let each finger move up and down, not only with all possible quickness, but with perfect ease and independence from all the other fingers—remember the paper-test under the fingers in the table exercises.

Test the wrist also, for pliancy. When the exercise goes well, in this slow tempo (rate of movement), it may be played twice as fast; that is, two tones to one tick. Then three, four, and, later on, eight. This should be called playing the exercise in "ones," "twos," "threes," "fours" and "eights." The most valuable of them all will always be the "ones." In the "ones" you will be making just as quick motions as you possibly can; therefore, you will be working for finger-speed just as truly and perhaps more surely than in the "eights." In the "eights" the fingers *follow* each other faster, but the motion of each separate finger is not a bit quicker than in the "ones." The finger-motion in both cases is "as quick as possible;" therefore, between the slow forms ("ones") and the fast ("eights") *there can be no other difference than in the quickness in the succession* of fingers.

SLOW EXERCISES NOT DULL.

Pupils imagine that slow exercises are stupid and dull. Into your practice, in playing long tones, put this ideal of quick motions, as well as the careful study of hand-shaping and limber-wrist conditions, and it will be just as interesting as exercises requiring faster playing. Persevere in this foundation work and you will find that, in a much shorter time than could be gained in any other way, you will acquire speed, power and quality. The quick motion of the finger makes for speed. The quick motion also has more momentum; therefore, more power (momentum is force that a moving body gathers as it moves). The quick-moving finger, having more power, has less need for muscular effort or excessive flexion, and, therefore, produces a tone of better quality. These three are important points.

The quick-as-lightning attack of the key (with the finger, hand or arm) is the source of this advantage. Do not forget it. Some day you will be prouder of knowing this than you were of catching that big trout in the mill-pond.

Your affectionate uncle,

Edward.

Characteristic Dance Forms

NOTES UPON FAMOUS NATIONAL DANCES

II

(The first part of this article appeared in The Etude for July. The information in this series is compiled from many different sources, and provides our readers with reference matter difficult to obtain in any other way.)

Ländler (*Laind'-ler*). Another German name for this is Länderer. This dance originated in Styria (Austria) and is a peasants' dance, resembling a waltz or *Tyrolienne*.

WEBER—"Der Freischutz" etc.

Loure (*Loor*). A French dance of slow time and dignified character, which derives its name from an old instrument of the bagpipe species. It is in 6/4 or 3/4 time. In later times it was taken at a more rapid tempo.

Andante SCHUBERT etc.

Malaguena. See Fandango.

March (Ger., Marsch; Fr., Marsch; It., Marcia). The slow march is played at the rate of about 75 steps a minute, and the quick march at about 108. The march is common to all nations and is either in common or 6/8 time.

Mazurka (*Ma-tsoor'-ka*). This work is found in all kinds of forms in German, Masure, Masureck, Masurek, Masurka, Mazourk, Mazourka, Mazur, Mazurca and Mazurke. All refer to the same dance. It is Polish in origin and derives its name from the province of Masovia. It was known as early as the sixteenth century. It is usually lively in character although some Mazurkas intended as solo numbers are played at a slow tempo. The Mazurka is usually played quicker than the Polonaise but slower than the quick Waltz. The best known Mazurka rhythm is a dotted eighth followed by a sixteenth and two quarter notes. A strong accent usually comes on the third beat of each measure. In most Mazurkas the melody ends upon the second beat of the last measure. Chopin was very fond of this form and in his Mazurkas he introduces many Polish national airs. These give each mazurka in his fourteen sets a markedly national character.

CHOPIN, Op. 33, No. 4 etc.

Minuet (Ger., Minuett; Fr., Menuet; It., Menuetto, Minuetto). A slow, stately dance in triple time, generally 3/4, invented about the middle of the seventeenth century. Haydn introduced it into the sonata and Beethoven has glorified it into the *scherzo*. The Minuet is typical of the form in which most dances are constructed. It consists of two main parts. The first part is in two divisions, (a) a strain, or tune, of eight or more measures, which is repeated, (b) a longer strain than the first also repeated. The second division, or "Trio" is constructed the same way. The Trio is followed by the first division without repeats, leading to a "Coda," or "tail-piece," to finish off the work.

Allegretto MOZART—"Don Juan" etc.

Passacaglia (*pas-sa-kahl'-ee-yah*). (Fr., Passacaille, Passe-rue; Sp., Passacalle; It., Passagallo, Passacalio.) A stately dance in triple time, generally constructed on a ground bass. It is related to the Chaconne (q. v.), and is thought by some to be the rural predecessor of the Minuet.

HANDEL etc.

Polacca. (It., *Poh-lak'-ah*.) See Polonaise.

Polonaise (*Pol-oh-naise'*). Also spelled Polonese and Polonoise.) A Polish dance in 3/4 time. Its rhythm is not unlike that of the Bolero, though it is much more dignified and lofty. It is capable of the greatest possible variety of expression. Sometimes fiery in character, sometimes more languorous. Chopin has used this form to convey some of the deepest sentiments of which his profound genius was capable. The rhythm of the bolero predominates, but is freely varied and syncopation in both melody and accompaniment is common. The melody often ends on the third beat of the measure instead of the first, as is usually the case with most music. This results in a strong accent coming upon second beat of the last measure. The Polonaise tempo resembles the March played at a rate of speed best described by *moderato*. Piano soloists often make the mistake of playing the Polonaise too fast. This contradicts the stately origin of the dance. It was said to have been used for court processions of noblemen and noblewomen before the court of the king. The Italian form of the word is Pollaca. Although the Polonaise rises to its greatest heights in the compositions of Chopin, it was by no means neglected by the older masters. Bach wrote three, and Handel, Beethoven, Mozart and Schubert were also fond of the form.

Energico CHOPIN, Op. 40, No. 1 etc.

Polka (*Pol-ka*). A lively national dance originating in Bohemia. The time and place of its origin are uncertain, but the dance is comparatively modern. A writer in a Bohemian magazine in 1860 claimed that the dance was devised by a servant girl in 1830 and that the music was first written down by a local musician. The popularity of the dance became most extraordinary in the forties. In fact, it was termed a "Polka mania;" hats, clothes and streets were named after the polka. The music is written in 2/4 time. The tempo is about that of a military march. The metronomic mark may be placed about 108.

Moderato RUBINSTEIN, Op. 82, No. 7 etc.

Quadrille (*Ka-dreel'*) (It., Quadriglia.) A French dance of five figures, namely, (1) *Le Pantalon*, (2) *L'Ete* (Spring), (3) *La Poule* (The Fowl,) (4) *La Pastourelle*, (5) *Le Finale*.

Redowa (*Reh-do-wah*). Also spelled Redowak and Redowazka. A lively Bohemian dance and nowadays in 3/4 time, but formerly alternating 2/4 and 3/4 time. It is similar to the Polka (q. v.).

Moderato etc.

Reel. A Scottish dance of a lively character in 4/4 or 6/8 time. It may have been derived from Scandinavian sources or possibly from the old English dance called "The Hay," which was originally called the *Rhay* or *Reel*. It is still popular in the British Isles.

Reel of Tulloch etc.

Rigaudon (*Rig-oh-donh'*). (Eng., Rigadoon.) An old French dance of the nature of a jig. It is in quadruple time. It is said to have been introduced at the court of Louis XIII by a dancing master named Rigaud.

GRIEG etc.

Salterella (*sahl-tah-rell-ah*). Also spelled Saltarelle and Saltrello. A light skipping dance in 6/8 rhythm. The name, is derived from *saltare*, the Italian word, "to leap."

Allegro vivace LACOME etc.

Saraband (*Sarra-band*) (It., Sarabanda; Fr., Sarabande; Ger., Saraban'de.) A Spanish dance of Moorish origin. It is of a slow and stately character in 3/4 or 3/2 time, and has a strong accent on the second beat of the measure, which is often syncopated over to the second half of the last beat. It is danced by a single performer. The Saraband occurs in the Suite after the Courante (q. v.). Castanets are often employed in this dance.

Andante sostenuto HANDEL etc.

Seguidilla (*Say-gwee-deel-ya*). A Spanish dance in 3/4 time. It is peculiar in that the performers sing while dancing. A guitar and castanets are employed in the accompaniment. It is in rather slow tempo.

BIZET—"Carmen" etc.

Strathspey. A lively Scotch dance in 4/4 time in which the famous "Scotch snap" is prominent. This is produced by a sixteenth note followed by a dotted eighth note. It is slower than a Reel (q. v.).

Tullochgorum etc.

Tarantella (*Ta-ran-tel'-la*). (Fr., Tarantelle.) This lively dance derives its name from a town in Italy called Taranto, in the old province of Apulia. The dance has great interest because of the peculiar tradition connecting it with the Tarantula, a huge spider of Southern Italy, the bite of which was supposed to produce insanity or even to be fatal. What it really did produce was a kind of hysteria, since many experiments have proven that the bite of the Tarantula, while poisonous, is not fatal, nor does it cause insanity. However, there were literally thousands of victims of hysteria resulting from fear of the results of the Tarantula bite. Somehow, the dance with the accompanying exercise was given the credit of being the only cure for the Tarantula bite. The performers continued until they dropped with fatigue. The dance is in 6/8 time and the speed increases gradually. It has an invigorating rhythm, which is indicated in the notation below.

Presto HELLER etc.

Waltz. (Ger., Walzer; Fr., Valse. It., Valzer.) A popular dance in 3/4 time thought by some to have originated in Suabia. There are three kinds of waltz: the slow German waltz (see Ländler), the ordinary Vienna or *Trois Temps*, and the Quick-step or *Deux Temps*. It is too familiar to need an example.

Optimism and faith are the things which bring success. When Wagner was fifty years old, he was caricatured in the press, gazed at as a madman wherever he went, and made a target for the criticism of many whom he knew were too unintelligent to grasp the importance of his ideas. Very often he was even without the bare necessities of life, and almost always in debt. Yet it was precisely at this time he chose to write a comic opera. He composed his *Die Meistersinger* during his residence in Paris in the winter of 1861-62, and no work ever written has been more genuinely expressive of optimism and human kindliness.

It is curious how the great composers of opera have turned their attention to religion at the end of their careers. The last work of Wagner, *Parsifal*, though a "music drama," is a work of decidedly religious import. Mozart's last, and perhaps greatest work was a *Requiem*. Verdi also completed his career as a composer by writing a *Requiem* of marvelous beauty. Even the frivolous Rossini turned his attention to religious matters, and his last work was the *Stabat Mater*.

(*Scene from "Tannhäuser"—Aborn Production*)

WAGNER'S OPERA "TANNHÄUSER"

GREAT SINGERS IN "TANNHÄUSER"

BERTHA MORENA.

The principal rôles in *Tannhäuser* are *Landgrave* (Bass), *Tannhäuser* (Tenor), *Wolfram von Eschenbach* (Baritone), *Walther von der Vogelweide* (Tenor), *Biterolf* (Bass), *Heinrich der Schreiber* (Tenor), *Reinmar von Zweter* (Bass), *Elizabeth* (Soprano), *Venus* (Soprano), *A Young Shepherd* (Soprano). At the first performance the principal singers were: Tichatschek (*Tannhäuser*), Mme. Schroeder-Devrient (*Venus*), Johanna Wagner, Richard Wagner's niece (*Elizabeth*). Lehmann, Ternina, Eames, Gadski, Morena, Alvary, Burgestaller and others have become especially famous in this opera. The newest *Elizabeth* to achieve European fame is Gertrude Renneyson; an American singer, who sang for years with the Savage Grand Opera Company, but who is now one of the leading Wagner sopranos of Germany. *Tannhäuser* was one of the first Wagner operas to present the difficulties for the singers which later made his works a bugbear. Mme. Schroeder-Devrient, one of the greatest singers of her time, said after the first performance: "You are a man of genius, but you write such eccentric stuff that it is hardly possible to sing it." The best known musical numbers from *Tannhäuser* are, of course, the *March*, the *Pilgrim's Chorus* and the *Evening Star* (Liszt arrangement). There is also a good arrangement of *Elizabeth's Prayer* for organ.

THE STORY OF "TANNHÄUSER"

ACT I. Near Eisenach, Germany, beginning of the thirteenth century. *Tannhäuser*, a minstrel knight, is a surfeited victim of *Venus*. His appeal to the Virgin Mary causes the Venus Grotto to sink into the earth. *Tannhäuser* finds himself in a woodland valley. He hears the chant of pilgrims and realizes his guilt. He meets the *Landgrave, Wolfram* and *Walther*. *Wolfram* tells *Tannhäuser* that the *Landgrave's* daughter, *Elizabeth*, has been longing for *Tannhäuser's* return to the Castle of the Wartburg.

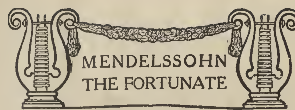
ACT II. Hall of Song in the Castle. *Elizabeth* enters singing a greeting to the hall. *Tannhäuser* enters and kneels at her feet. The knights and ladies enter to participate in the tournament of song. The subject is "The Power of Love"—the prize being the hand of *Elizabeth*. *Wolfram* sings of love as the most sacred human feeling. *Walther* praises love as the fount of virtue. *Tannhäuser* praises the love of *Venus*. The knights draw their swords to kill him. *Elizabeth* prays that he may be spared. The *Landgrave* orders *Tannhäuser* to seek the Pope's pardon. The chant of the pilgrims is again heard. *Tannhäuser* staggers from the hall.

ACT III. The Valley of Act I (Autumn). *Elizabeth*, kneeling before a rustic shrine, prays for the return of her lover. The returning pilgrims file slowly by. *Tannhäuser* is not among them. The shock prostrates her. *Tannhäuser* returns from Rome broken-hearted. The Pope has refused to grant him pardon until the papal staff shall break out in blossoms. *Tannhäuser* longs to return to *Venus*. A vision of the goddess appears, but *Wolfram* begs him not to yield. *Venus* disappears and a funeral train bearing the body of *Elizabeth* enters. *Tannhäuser* dies while the pilgrims enter with the Pope's staff, which has put forth blossoms—the symbol of heavenly pardon.

HOW WAGNER WROTE "TANNHÄUSER"

WAGNER.

A complete novel might easily have been written about Richard Wagner and the conditions which prevailed during the time when he was fighting to secure recognition by means of *Tannhäuser*. Wagner had been preparing an opera to be called *The Saracens*, but the popular version of the *Tannhäuser* story fell in his hands by chance. It was through this that he was also led to study the stories of *Lohengrin* and *Parsifal*. *Tannhäuser* was completed in April, 1844. It was first produced in Dresden, October 19, 1845, but, like so many first productions, the opera was not a great success. This made the next production still more difficult. Wagner was obliged to make many revisions. Sixteen years later, in Paris, Wagner was still fighting, and the three performances given there at a cost of $40,000, provided by the French government, provoked a disturbance at the Grand Opera that can only be described as a riot. Wagner, seated at the conductor's desk, thought at first that the demonstration was for the arrival of the emperor, but the screeching of whistles and shouts of the enemies soon convinced him otherwise. Gradually, through the assistance of Spohr, von Bülow, Liszt and others, the opera became so popular that it is now, according to our own Sousa, the most popular of all classical numbers.



MENDELSSOHN THE FORTUNATE

BY CAROLINE V. KERR.

(Last month the writer of this article presented some interesting aspects of Mendelssohn's Ideal Musical Training. This month the fortunate home influences which surrounded the composer's life are described in a way which indicates how prophetic was the selection of his surname, Felix, meaning "happy" or "prosperous."—EDITOR'S NOTE.)

FOLLOWING are some lines written by Felix for his mother's birthday, when he was still smarting under the treatment which his youthful opera, *Don Quixote*, received at the hands of the Berlin critics:

"Is the composition grave,
They are put to sleep;
Is the composition gay,
'Why, it can't be deep!'

"Is the composition long,
'Mercy!' they do cry;
Is the composition short,
'Have another try!'

"Is the composition light,
'What a dunce!' you hear;
Is it full of mystery,
'Growing daft!' they fear.

"Let him write howe'er he may,
Pleased will he no man;
Therefore, say I, let him write
As he will and can!"

SOME DELIGHTFUL HOME MUSICALES.

These Sunday Musicales were supplemented by the so-called "Friday Evenings" of the old master, Zelter, at which time a small select number of members from the Singakademie Chorus came together for the study of difficult choral works. In a letter to Goethe, Zelter writes: "Our chief worship is dedicated to Johann Sebastian Bach, the purest, the noblest, the most daring of all musicians." Here it was that Felix first made the acquaintance of the glorious music to the *St. Matthew's Passion*. His most ardent wish was to possess the complete score, and this wish his grandmother attempted to carry into fulfillment. It was not without difficulty, however, that the crabbed old Zelter was persuaded to give his permission for a copy to be made, which was finished just in time to form the *pièce de résistance* which Mendelssohn found upon his "Christmas Table" in 1823. It must be remembered that this highly treasured Christmas present was intended for a boy of fourteen!

When Mendelssohn was about to reach the age of fifteen his old master, Zelter, determined to celebrate the day by proclaiming the artistic majority of his beloved pupil. Proposing a toast to the birthday child, old Zelter took the lad by the hand, and in the language of the Master Guilds said: "My dear son, from to-day you are no longer an apprentice, but a journeyman; I advance you to the dignity of a journeyman (*gesell*) in the name of Haydn, and in the name of Mozart, and in the name of the old master, Johann Sebastian Bach!"

THE GREATEST MASTER-PIECE OF YOUTH.

In 1826, when not quite eighteen years old, Mendelssohn gave to the musical world the overture to *A Midsummer Night's Dream*, a work which was to crown his young brow with the laurels of immortality. Wilhelm Hensel was perhaps right when he found in this tone-poem an echo of the happy summer days, filled to the brim with music and poetry, which had been spent in the beautiful garden adjoining the Mendelssohn home. In the overture Mendelssohn's artistic personality found ideal expression; it is a work full of delicate fancy, overflowing richness of invention, golden humor and brilliant instrumental coloring. Rubinstein calls it "a musical revelation." With it Mendelssohn created the new form of the "Concert Overture," for in the beginning he had no thought of writing the entire incidental music to the Shakespeare play. It was not until seventeen years later that, at the suggestion of the King of Prussia, he was persuaded to write a sequel to his youthful work.

It is not difficult to imagine the enthusiasm with which the work was received in the Mendelssohn household. After Felix and Fanny had given the Sunday visitors a foretaste of its beauties in a piano arrangement for four hands, it was given in its full orchestral scoring, the only listener to qualify his praise being the conservative old Zelter. Later Mendelssohn used to relate laughingly that Zelter gave him the advice (in regard to the well-known opening measures of the overture), "Never use two flutes alone, because they never accord."

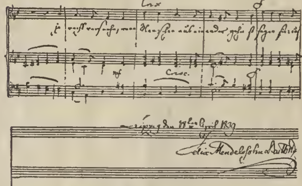
A GREAT REVIVAL.

Quite as significant as the creation of the overture was another great musical deed, which marked an epoch not alone in Mendelssohn's own life and artistic development, but which created a new chapter of musical history. This was the resurrection of the noble music which Bach had written to *The Passion of St. Matthew*.

After its first hearing in Leipsic, in April, 1729, this mighty work vanished completely from the memory of the musical world, until, by a lucky coincidence, one of the few copies fell into the hands of the young Mendelssohn.

Only a comparatively small part of the Bach compositions were ever printed during the lifetime of the composer; the rest were perpetuated by means of isolated copies, but the Bach art, in its universal greatness, seemed to have been buried in the grave of the old Thomas cantor in Leipsic. Zelter was one of the most zealous collectors of the Bach manuscripts, but it was the polyphonic construction and intricacy of counterpoint which interested him, rather than the profound depths of the music.

Mendelssohn luckily found a warm coadjutor in his friend, Edward Devrient, the actor, and the latter has given an amusing account in his memoirs of the visit he and Mendelssohn paid to the "old bear," Zelter, in order to gain his permission. After attempting in vain to dissuade the two enthusiasts by fatherly exhortation, Zelter grew violent and thundered out his indignation in the words: "And I am asked to listen in patience to such rubbish. How many other people, far wiser and much older, have hesitated about undertaking such a task, and now comes a pair of little brats who look upon it as child's play!" The sensitive Felix was about to turn away, offended and discouraged, but the diplomatic Devrient pleaded his cause so skillfully (his chief card being that, after all, it would be two of Zelter's own pupils who were doing the highest and greatest thing he had taught them) that Zelter promised neutrality.



FRAGMENT OF MENDELSSOHN'S MANUSCRIPT WRITTEN AT THE AGE OF TWENTY.

A GREAT SUCCESS.

Once outside the door, Felix threw his arm about his friend's shoulders with the appreciative words: "You are a devilishly clever fellow and a genuine Arch-jesuit!" Another visit had to be paid to secure the coöperation of the singers from the opera. This was a more formal affair, and it was Mendelssohn's idea that they should dress themselves exactly alike. This "Bach uniform"—as he called it—consisted of blue coats, white waistcoats, black trousers, black cravats and yellow chamois gloves. At last, after many preliminaries and much practice, the noble work received a second "first performance," in March, 1829, and aroused the most unprecedented enthusiasm.

Devrient himself delivered the words of Jesus; in fact, his share of the work throughout was so conspicuous that Mendelssohn, referring for the first time to his own Hebrew origin, said: "To think that it should be an *actor* and a *Jew* who give back to the people the greatest of all Christian works!"

Mendelssohn had made the music so thoroughly his own that the rehearsals, from beginning to end, were directed without a score.

More than a thousand applications for tickets could not be granted, so that a second performance was given on Bach's birthday, March 21. So great was the interest in the *Passion Music* that even the marvelous Paganini, who was concertizing in Berlin at the time, was quite relegated to the background. Still a third performance was demanded, but, leaving this in the hands of the old Zelter, who by this time had become a thorough convert to the wisdom of the undertaking, Mendelssohn prepared to make his first independent flight into the world, his *Wanderjahre* beginning with a memorable visit to England.

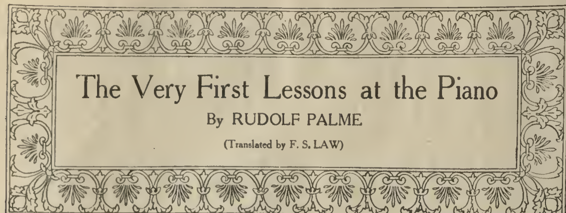
SOME DELICATE (?) CONTEMPORARY CRITICISMS OF WAGNER'S EARLY WORKS.

IT is comforting for the young and struggling musician to note how most of the great masters have been obliged to fight adverse criticism. Wagner's early works were received with uproar in most cases. This very uproar was the best possible advertisement for the young composer. After hearing *Tannhäuser* for the first time, Schumann gently hinted, "Were he but as melodious as he is clever, he would be the man of the day." Prosper Merimee, the critic, and author of the novel *Carmen*, said of *Tannhäuser*, "I could write something as good after hearing my cat walk up and down over the keys of the piano." This is the way in which Berlioz gloated over the first performances of *Tannhäuser:* "What bursts of laughter! The Parisian showed himself yesterday in quite a new light; he laughed at the wretched musical style. He laughed at the tricks of the fantastic orchestration, he laughed at the hautboy. At last he comprehends that there is a style in music. As for the horrors, he hissed them splendidly. The second representation was worse than the first. People no longer laughed—they were furious; they hissed persistently, notwithstanding the presence of the emperor and the empress, who were in their box. When leaving the theatre, on the stairs people treat this unfortunate Wagner as a scamp, an impostor, an idiot. The press is unanimous against it!" Alas, poor mistaken Berlioz—poor Paris! These seem insignificant in comparison with a criticism apropos Wagner's works. Here are some of the ingenious descriptive epithets which crawled from the venomous pen of the reviewer: "Musical slime, seasick harmonies, rancid music, murderous harmonies, delirium tremens in music, hell noise, pestiferous ranting in tone, dog music, tonal bleatings, and epidemic of harmonic insanity." Where reposes the penny-a-liner who invented these amusing slanders? What ever may be said of the compositions of the young composer, he may remember that Wagner was probably the most abused and incidentally the best advertised composer of all times. The only time the composer need worry is when his compositions go unnoticed.

MUSIC THAT WAS MUSIC.

SOME people have an idea that the great public is not discriminating in the matter of music. No greater mistake could possibly be made. The public is usually the first to identify really great music when it has an opportunity to hear it. In fact, some writers consider the test of really great music or the really great performer to be continued public approbation.

C. L. Cullen, in the *Sunday Magazine*, relates an incident which occurred in a far Western town. A train-load of passengers from the East were stalled in this town on the night which had been selected for a local ball to be given by the workmen. The fiddler of the town was disabled and one of the passengers volunteered to play. The dancing proceeded in good earnest, when another violinist entered the hall bearing his violin under his arm. He offered to assist with the music. The moment his bow touched the violin the dancing stopped and the rest of the evening was turned into a concert. The dancers had no idea who the player was. All they knew was, that it was music which was so different from anything that they had ever heard, that even the fascination of dancing was at once lost. At the end of the impromptu concert a collection was taken and a five-dollar gold piece was presented to the violinist. The player was the great Ysaye. He accepted his fee with good grace and kept the money as a pocket-piece for many years thereafter.



The Very First Lessons at the Piano

By RUDOLF PALME

(Translated by F. S. LAW)

[One of the most encouraging signs of the times, musically speaking, is the fact that people are beginning to realise more and more that it is of the utmost importance that a child should be taught in a correct style from the very start. The old idea that "anything would do" for a beginner has probably done more harm than anything else. There is probably no competent teacher living who has not had pupils come to him who have spent years of their lives in almost useless study of the piano owing to the fact that they never had a solid foundation at the start. It is precisely to meet modern requirements for a right beginning that we are presenting to our readers portions of Rudolfe Palme's work, *Der Klavierunterricht im Ersten Monat* (The First Lessons in Pianoforte Playing). It presents in a complete form the methods adopted at many of the leading German music schools. In making the translation, however, it was found that the work as it stood was not entirely suited to American conditions. Accordingly, the work has been revised and enlarged by American educational experts so as to make it available for the needs of this country. Last month we presented the first of the lessons given in Palme's book. Not all of the work is available for journalistic purposes, but enough can be presented in THE ETUDE to enable our readers to realise the value of the work in its complete form, and to assist those who are starting out on their careers as music teachers. In the German original the lessons given are longer than is suitable for American children. They are therefore divided into two parts, so that teachers need not give too much at one time. —EDITOR'S NOTE.]

LESSON II.

FIRST PART.

DIVISION OF THE INSTRUMENT INTO DISTINCTIVE OCTAVES.

In our previous lesson the pupil has been given a clear understanding of the position of the piano keys on the keyboard. He has also been drilled in the matter so thoroughly that he can locate any given piano key at once.

As there are but seven alphabetical names, the pupil must be shown that these names may apply to no less than eight different groups of piano keys in different parts of the piano keyboard. Thus the pupil must have some means of distinguishing between these different groups. If the pupil is not given this distinguishing means, his first lessons will be subject to all sorts of annoying delays and misunderstandings.

For purposes of convenience we shall employ a means of dividing the keyboard into distinctive octaves. The pupil should be taught that the word *octave* comes from the Latin word *octo* meaning "eight." The keyboard is then divided into eight sections of seven piano keys, each section reaching from a given C to the next B above.

In early times, before the invention of musical notation, tones were designated by letters. The compass of all music was much less. That is, the range of the notes used in playing and singing was shorter than at present. The lowest octave was called the *Great Octave*, because its tones were designated by capital letters: *C, D, E, F, G, A, B*. The next octave above was called the *Small Octave*, since its tones were represented by small letters: *c, d, e, f, g, a, b*. To find distinguishing names for the remaining octaves recourse was had to the expedient of small lines above the letters, e. g., $\bar{c}$, $\bar{d}$, $\bar{e}$, $\bar{f}$, $\bar{g}$, $\bar{a}$, $\bar{b}$. This was known as the *One-lined Octave*. This is the middle octave of the keyboard—the one lying almost directly under the name of the maker of the piano. For each higher octave another line is added. Thus we have the *Two-lined Octave:* $\bar{\bar{c}}$, $\bar{\bar{d}}$, $\bar{\bar{e}}$, $\bar{\bar{f}}$, $\bar{\bar{g}}$, $\bar{\bar{a}}$, $\bar{\bar{b}}$; the *Three-lined Octave:* $\bar{\bar{\bar{c}}}$, $\bar{\bar{\bar{d}}}$, $\bar{\bar{\bar{e}}}$, $\bar{\bar{\bar{f}}}$, $\bar{\bar{\bar{g}}}$, $\bar{\bar{\bar{a}}}$, $\bar{\bar{\bar{b}}}$; the *Four-lined Octave*, $\bar{\bar{\bar{\bar{c}}}}$, $\bar{\bar{\bar{\bar{d}}}}$, $\bar{\bar{\bar{\bar{e}}}}$, $\bar{\bar{\bar{\bar{f}}}}$, $\bar{\bar{\bar{\bar{g}}}}$, $\bar{\bar{\bar{\bar{a}}}}$, $\bar{\bar{\bar{\bar{b}}}}$, etc., etc. These terms are still in use as well as those for lower octaves. The octave below the great octave is known as the *Contra-octave*, and is marked by one line below the letter, *C, D, E, F, G, A, B*. The small section of an octave below this receives the name of Sub-contra Octave, and is marked with two lines below the letter, thus, *G, A, B*.

PRACTICAL DRILL.

After the teacher has explained the above so clearly that the pupil cannot possibly fail in comprehending it, the following drill may be taken up and extended in ways suggested by the teacher's ingenuity.

Show me the small octave—the three-line octave—the great octave—the one-lined octave—the contra-octave, etc., etc.

Show me Great *G*—show me Small *c*—show me One-lined *c*—show me Contra D—show me Three-lined *d*.

In order to offer a certain variety, let the pupil take the following exercises. Play each note softly sixteen times, counting one, two, three, four. It is important in counting that he should speak sharply and distinctly, since his sense of time and rhythm will be benefited by this decision of speech.

RIGHT HAND.

Play $\bar{e}$ third finger.
Play $\bar{c}$ thumb.
Play $\bar{f}$ fourth finger.
Play $\bar{g}$ fifth finger.
Play $\bar{d}$ second finger.

LEFT HAND.

Play *c* fifth finger.
Play *e* third finger.
Play *f* second finger.
Play *d* fourth finger.
Play *g* fifth finger.

EAR TRAINING EXERCISES.

The teacher strikes a number of notes high, low and medium, and calls upon the pupil to distinguish their character. Of course, this is done without looking at the keyboard. Older pupils may attempt to determine the approximate octave in which the notes are located.

STUDYING THE STAFF. THE TREBLE CLEF AND THE ONE-LINE NOTES.

It is the custom of most teachers at this time to introduce the study of the bass clef just a very little after the study of the treble clef is taken up. In the following, however, only the treble clef is discussed and the introduction of the bass clef will be left for the teacher's discretion.

The various tones and the piano-keys which when struck produce them, are represented on paper by characters called notes. These notes are known by the same names as the piano-keys we have already learned.

The five lines used in writing them are known as the staff. The fact that precisely five lines have been chosen for the staff assists materially in reading the notes, since the middle line forms an easily recognizable point from which the eye can readily measure distances both above and below it. The lowest line of the staff is the first—the one above it is the second, etc., etc.

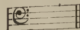
The staff has not always consisted of five lines. In early times as many lines were used as were necessary for the time being—sometimes more than five, sometimes fewer, according to the requirements of the melody to be written.

THE CLEF.

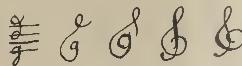
To determine the names of the notes as well as their positions we have recourse to the clefs. Of these there are two in general use.

The G or Treble Clef.

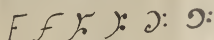
The F or Bass Clef.



The Clefs are evolutions of Latin letters. The letter G was converted into the Treble Clef sign in the following manner:



The letter F was converted into the Bass Clef sign in the following manner:

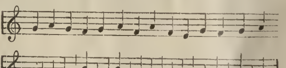


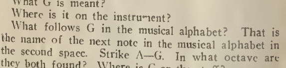
THE TREBLE CLEF.

It will be noticed that the character denoting the treble clef encircles the second line of the staff, the effect of which is to give this line the name of G. This G is the one-lined *g*, or the G above the C known as one-lined or middle *c*. If the clef had encircled the third line that would have been known as G. This clef, however, is used only on one line. It is also sometimes called the violin clef, as it is used in music intended for the violin.

Not only the five lines but the spaces as well are used in writing notes. How many spaces are there? Like the lines the spaces are counted from below upward; the first space is found between the first and second lines, the second space between the second and third lines, etc. The staff, therefore, consists of five lines and four spaces. Since they occur in regular order it is not so difficult to learn the names of the notes. It is only necessary to know the name of any one note to determine the names of any other note.

Now let the teacher write the following staff, but at first without clef or notes:





Then writing the clef, he asks:

What is the name of the sign at the beginning of the staff?

What is the name of the note on the second line (after writing the note)?

What G is meant?

Where is it on the instrument?

What follows G in the musical alphabet? That is the name of the next note in the musical alphabet in the second space. Strike A—G. In what octave are they both found? Where is G on the staff?

Say the musical alphabet backward from A. What comes backward after G? F is the name of the note that follows G backward; where is F written on the staff (the teacher writes it, as he does all the following notes, and requires the pupil to name them)? Strike F—A. Read all four notes.

In this way, through constant questioning, the teacher has the pupil decipher the entire series of notes on the staff, and strike their corresponding keys as they are written down for him.

SECOND PART.

The pupil first demonstrates his command of the exercise for touch given in the previous lesson, so that all errors may be immediately corrected.

EXERCISES FOR THE TOUCH I (CONTINUED). RISING AND FALLING OF FINGERS AT COMMAND.

Next the EXERCISE FOR THE TOUCH (I) is carried on in a different manner. The order of the fingers is as follows: 2, 3, 5, 4, 1, each one separately. The pupil presses down five keys with the fingers of one hand, raises one finger high (at first the second finger) and holds the wrist loose. At the word "one" he strikes the key firmly with his lifted finger, which he instantly brings up to its former position, where it remains perfectly quiet until after a short pause the teacher counts "two," which acts as a signal for the finger to repeat the stroke as before, and similarly with counts three and four. In this way, by counting four, each finger should repeat the action from four to eight times in succession. The movement of the finger in making the stroke must be very quick, but there should be a considerable pause between each stroke. The tone itself is short, a mere point, but comparatively strong.

The learner is inclined to let the tones follw in rapid succession; partly because he imagines that he is really playing when he hears them recur frequently; partly because it is an effort to hold the finger up for any length of time. This fault, however, undoes all the good of the exercise. The pause of the raised finger is particularly important, and should receive the greatest attention from both teacher and pupil, since it is by strict observance of this moment of rest that the metacarpal joint is strengthened and made flexible. Carry these exercises through until a certain dexterity has been acquired.

Aside from the stroke of the single finger, the task of holding of four keys at the same time is more or less difficult for the pupil to accomplish. To draw his attention to this essential point, let the teacher test him by striking these keys while they are supposed to be held. Owing to a loose and negligent grasp this will often be possible, and the pupil's efforts to prevent it will help him to achieve success.

ORDER OF PRACTICE.

1. EXERCISE FOR TOUCH I eight times with each finger, and counting aloud, one, two, three, four.
2. Repeat the musical alphabet, forward and backward, beginning with every letter in succession.
3. Learn to read the foregoing example in notes with fluency.
4. Repeat the classification of the octaves.
5. Ear training, high, low, medium.

THE MAN BEHIND THE ARTIST.

BY D. A. CLIPPINGER.

To what extent is physique responsible in the making of an artist? Very little, if the verdict of history be reliable.

In matters involving taste genius is usually reliable, but in selecting an earthly habitation its judgment is oftentimes questionable. In most cases the genius would hardly be proud of what he sees in the mirror. Such self-contemplation could hardly fail to offend his sense of beauty. All of which is by way of proof that the body one carries about with him offers little evidence of the man himself. In the making of an artist we shall have to deal primarily with the man himself and secondarily with the house he inhabits.

We recognize degrees in artistic expression because some have a higher consciousness of truth than others. All do not play, paint or sing equally well. We speak of certain painters and musicians as having skillful fingers. Such a statement refers to the effect not the cause. It is a skillful mind that guides the brush of the painter and the fingers of the pianist.

We speak of the fingers of the pianist as if nothing else were involved, or as if they were different from the fingers of other people. In the same way we speak of the law of the earth as its path around the sun, as if the earth alone were responsible; but the earth in itself has no such intelligence or guiding power, and when we understand this and begin to contemplate that silent, irresistible mental force which started the earth on its path through the universe and will keep it there until its mission is fulfilled the prospect is sublime.

Every physical manifestation has a mental cause. The painter, the pianist, the singer must express themselves through a physical medium, but what they express is idea. It is the idea which originates, directs and controls all action.

All beauty is an expression of the law of harmony. We become conscious of beauty as we come under the government of this law. The purest forms of art are the most perfect expressions of this law. The painter reveals it to the eye, the musician to the ear.

Of all forms of musical art that of singing makes the most instant appeal. The medium by which the singer communicates, the vocal instrument, is more closely associated with the soul of the performer than is any other instrument, consequently it responds more promptly to his will.

HOW I OVERCAME STAGE FRIGHT.

BY A. OWEN PENNEY.

THERE is an old fairy story which narrates the experience of a youth who did not know fear. Had I been the author of that tale I should have made the young man stand up and sing a solo. I'll wager that this would have "gotten his nerve." What musician has not felt the torments of stage fright—that deadly fear that stiffens our fingers and throats and quenches the divine spark as effectually as if we had been immersed in ice water?

It is scarcely worth while to discuss the causes of this malady. One writer says it is lack of preparation. I have studied a solo part until I could sing it perfectly, and yet have failed miserably at the performance. Another says fright is due to physical fatigue or mental depression. I have gone to church or to a concert in splendid spirits and in the very finest physical condition, only to go to pieces just before rendering my number. Still others maintain that stage fright is the outcome of lack of concentration, of a lack of interest in the work; in short, a lack of genuine *desire* to sing or play. This is true in part, but not wholly. I have known persons who sang or played as though inspired when alone, but who, when in public, gave the flattest and most inartistic performances conceivable.

So then, it is not the causes of stage fright that concern you or me so much, but the question, "How shall we overcome this soul-killer?" Having been obsessed with this disease of the imagination myself and having discovered a secret which is slowly but surely giving me the mastery of it, possibly some account of my experience will prove helpful to other sufferers.

Stage fright, in my own case, takes the form of a fear that I will not be able to express my ideal as I see it. My conception of a song is always so much bigger than my facilities for interpreting it that I am invariably overcome by a feeling that I shall not do it justice. Possibly I take myself too seriously or ascribe too much importance to my work, but, whatever the cause, the very dread paralyses what ability I had to start with and takes away from my rendition whatever of value I might have given it under normal conditions.

The discouragement and despair that grip one who suffers from excessive nervousness need no description here. Suffice it to say that I was about to "give up the ghost" and quit when my eyes fell upon these words of a well-known psychologist, "When we resolutely assume right, agreeable, ideal feelings, resolutely assume right, true, ideal thoughts, we instruct the deeper self to form corresponding habits and in time we actually feel and think as thus assumed. Then we become what we have assumed, felt, thought. And so, finally, we develop the personal atmospheres indicated by such feelings and thoughts. The inner attitude, at first assumed and continually asserted, then become real or at last actually realized, has transformed us. This is the law. It is infallible."

ACQUIRING SELF-CONFIDENCE.

Pinning my faith in this assertion, I set to work with renewed hope. My first step was to picture in my mind just what my actions and sensations would be if I could sing without fear. I tried to think how my voice would sound under this ideal condition, how my breath would act, what my face, jaw and shoulders would do. I summoned images of ease, freedom and confidence—a placid, receptive mind, a firm, flexible body. I kept these ideas in mind constantly, until the images became sharp and distinct and would appear instantly at my call.

This much gained, I then tried to *feel* them; that is, having drawn as nearly perfect an ideal as I could conceive, I next tried to make it real. I would banish doubts and thoughts of failure and for a few brief moments would enjoy the exhilarating sensation of "self-sureness," of absolute certainty that my voice would do exactly what I wanted it to. After a time the habit of assuming the feeling of a successful singer became quite easy.

Up to this point my little drill was performed without attempting to vocalize. I now began to try to sing while holding in mind my image of perfect poise, perfect breath control and perfect tone. I sang to myself, very softly, observing carefully and comparing every detail of the real with my ideal. After a few notes the mental image would fade away and I would find myself again becoming tense and unnatural. When this occurred I would stop and rest, then attack it again, always establishing the *mental* attitude first. With persistent practice I eventually became able to sing an entire song to myself without once losing the image of perfect repose.

Of course, during all this time I was going on with my public work; but with a thousand critical persons gazing into one's face it required a tremendous effort of the imagination to form the mental picture of a calm, self-possessed demeanor, and a still greater effort of the will to make that picture real in my actual performance. However, the struggle gradually became less severe, and in time, to my great delight, the success mood and the feeling of confidence became practically permanent.

I sang for the love of it, revelled in it, with joyful disregard of the old haunting doubts that used to lurk in every corner of my brain. In consequence, the quality of my work quite naturally improved. My voice became rounder and freer, taking on a greater depth of expression than it formerly had possessed, while my interpretations became truer and more artistic.

And so to every student of music, instrumental and vocal, who, suffering from this malady, sincerely desires to master it, I heartily commend the method described above. The result which I myself achieved required an entire winter's work but the fruits are mine to enjoy as long as my voice endures.

ENCORES AT PUPILS' RECITALS.

BY ROBERT MORRIS TREADWELL.

THERE is enough of the Oliver Twist in most of us to "want more" of anything that pleases us. This spirit is doubtless at the base of the "encore" abuse, which is so gratifying to the novice and so irritating to the artist. Applause is always desirable except in cases where the applause is excited by reasons of friendship rather than artistic admiration.

At pupils' recitals applause often becomes dangerous for the teacher, since the pupil with the most friends present is often applauded more than the one who is most deserving. It not infrequently happens that some pupil who has made a very poor showing may, "like Cato, sit attentive to his own applause," since the enthusiastic approval of interested friends can be but little else. For this reason many teachers announce that no encores will be permitted at their recitals.

The different numbers performed at a recital are likely to be greeted in the following manner: Number one has finished his solo, and is mighty glad to have it "over with." The audience has listened patiently, noticed an unduly lengthy pause and several false notes, so consequently the applause is rather faint. Number one is so happy to be finished, however, that he doesn't notice any lack of appreciation.

Number two has played once before at a recital, and feels confident of living through her performance. She plays well and receives greater applause than number one.

Number three is a little boy who looks ten years of age and plays like a boy of fourteen. At the close of his piece up pops a person in the front row of the audience and asks to have number three repeat his piece. He is more or less feebly backed up in his request by the rest of the audience. If you are foolish you let the boy play again. The pupil thus noticed is apt to become conceited. At the same time the neglected performers become envious and discouraged. For these reasons I have occasionally found it necessary to request the audience to be somewhat impartial with their expressions of approval. This is particularly the case in recitals where several grades are represented.

It is strange how much improvisation has gone out of fashion in recent years. There are, of course, many who will sit at the piano and "ramble" over the keyboard, but the number of people who can improvise a fugue on a given theme, as could the late Alexandre Guilmant, is limited. Perhaps the habit of "rambling" is not common only to this age of discursiveness. Beethoven once seriously offended Himmel by asking, in the middle of an improvisation, when he was going to begin in earnest.

ROSSINI THE HUMORIST

Epigrams and Wit of the Most Whimsical of the Italian Composers

By J. CUTHBERT HADDEN

[EDITOR'S NOTE—*The following article from the pen of a representative English writer appeared first in the London Musical Opinion.*]

ROSSINI was the prince of humorists among composers. The good stories told of him would fill a small volume and I wonder that no writer has thought of bringing them together under one cover.

First let us describe Rossini as he appeared to some of his friends. Madame Arditi, the wife of the well-known conductor, whom I first encountered at Covent Garden Promenade Concerts many years ago, says that he was "the queerest looking old thing" that she ever saw; "such a quaint ungainly figure; such sharp piercing eyes; such a vivacious quick manner with it all." Usually he was clad in a very shabby loose shooting jacket and wore a conspicuously ill-fitting and ugly colored wig. The wig was a great feature. Signor Arditi had once rendered him a slight service and, calling on him one afternoon, Rossini was profuse in his thanks. He was anxious to prove his gratitude in a tangible way and glancing round the room he caught sight of his wigs. "I am sorry, Arditi," he said, "that I cannot give you an actual proof of my gratitude; but, if you would like to have one of my wigs, you can take any color that you fancy would suit you." Arditi never wore a wig—that was the joke!

Rossini was an epicure and several of the stories connected with his name bear on the pleasures of the table. He had a fastidious palate and declared that he could cook rice and macaroni better than anyone he knew. "Maestro," said someone to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you." "Indeed!" replied Rossini; "I remember the macaroni perfectly, but I fail to recognize you." On another occasion at a dinner in Paris at which he was observed to remain silent and absorbed, a banker who was on anything but friendly terms with him, passed savouries to the lady on his right, saying: "I have already eaten as many of these as Samson slew Philistines." "Yes, and with the same weapon," retorted Rossini.

ROSSINI THE EPICURE

Of course, Rossini was not always in what he called epicurean form. Adolphe Crémieux gave a sumptuous breakfast partly in honor of Meyerbeer, to which he invited Rossini. The latter occupied a place of honor next to the wife of his host, but refused one after another all the dainties offered to him. Madame noticed this with surprise and regret and presently asked him whether he was unwell. "I rarely eat breakfast," he explained, "nor can I depart from that rule to-day; although, should anything go wrong with to-morrow night's representation of 'Les Huguenots,' Meyerbeer will believe to the day of his death that my refusal to partake of this feast brought him bad luck. The position that I now occupy at your table reminds me of an odd experience that befell me some years ago in a provincial town of Italy." He then told the story. It was connected with a performance of "The Barber of Seville," given in Rossini's special honor in a local theatre. While the overture was in full swing, Rossini noticed a big trumpet in the orchestra, manifestly blown with remarkable force and continuity by a member of the band. But not a note in the least like the trumpet could Rossini hear. So, at the close of the performance, he interviewed the conductor and asked him about the noiseless trumpet. His reply was: "Maestro, in this town there is not a living soul who can play the trumpet, therefore I specially engaged an artist to hold one up to his lips, binding him by an oath not to blow into it; for it looks well to have a trumpet in an orchestra." Rossini, who was as fat as Falstaff, used to tell this story when admiring ladies asked him to breakfast and he ate nothing. "I am like the trumpet," he would say; "I look well at your table."

Rossini was often given to characteristic remarks and criticisms concerning other composers. He spoke his mind freely about everybody and never cared whether he gave offence or not. Still, what he said was mostly taken as a good joke, especially by intimates. He seldom went to the opera but he could not resist the temptation of hearing one of Wagner's works. It was Tannhäuser." Afterwards, when

ROSSINI IN THE COSTUME HE WORE WHEN CONDUCTING.

asked to give his opinion of the opera, he said: "It is too important and too elaborate a work to be judged after a single hearing, but I shall not give it a second." Somebody once handed him a score of one of Wagner's latest music dramas and presently remarked that he was holding it upside down. "Well," said Rossini, "I have already read it the other way and am trying this as I really can make nothing of it."

I have mentioned Meyerbeer. It was one of Rossini's pleasantries to say that he and this composer could never agree, because Meyerbeer liked sauer kraut better than macaroni. He imagined that Meyerbeer disliked him. Meeting Meyerbeer one day, Rossini replied, in answer to an enquiry on the subject, that his days were numbered, as he must soon succumb to an alarming catalogue of maladies which he glibly unfolded to the ready ear of his listener and to the utter astonishment of a friend that Rossini had with him at the time. After Meyerbeer's departure, the friend remonstrated with Rossini for his levity and mendaciousness. "Well," replied Rossini, "it is every good man's duty to contribute to the peace and comfort of his fellow-men; and you know that nothing would delight Meyerbeer more or afford him more fully this peace and comfort than to hear of my early decease." As a matter of fact, Meyerbeer died before him; and when Rossini heard the news he fainted.

A few days after Meyerbeer's death a young admirer of his called upon Rossini with an eulogy which he had written in honor of his dead idol. "Well," said Rossini, after hearing the composition played, "if you really want my honest opinion, I think that it would have been better if you had died and Meyerbeer had written the eulogy." Rossini had scant patience with amateur composers. One such once accompanied the manuscript of his latest composition with a Stilton cheese, of which he knew Rossini to be fond. He hoped, of course, to have a letter praising his work. A letter came, but all it said was "Thanks! I like the cheese very much." Prince Poniatowski, the composer of the popular "Yeoman's Wedding Song," had written two operas and wanted very much to have Rossini's opinion as to which of the two he should choose for production in public. Rossini fought shy of the matter for a long time, but Poniatowski's importunity at last prevailed. Highly elated, he accompanied Rossini home. Rossini settled himself in his easy chair with his feet on another and placed a huge bandana handkerchief over his eyes. Poniatowski sat down to the piano and worked away lustily for an hour. When, almost exhausted and bathed in perspiration, he was about to begin on the second opera, Rossini awoke from a doze into which he had fallen and touched him lightly on the shoulder so as to arrest his progress. "Now, my good friend, I can advise you," he said sleepily; "have the other opera performed." A kindred joke was tried on Liszt, who had just played one of his so-called "symphonic poems" to Rossini. "I prefer the other," said Rossini enigmatically. Liszt naturally asked which "other." "The Chaos in Haydn's 'Creation,'" was the withering reply.

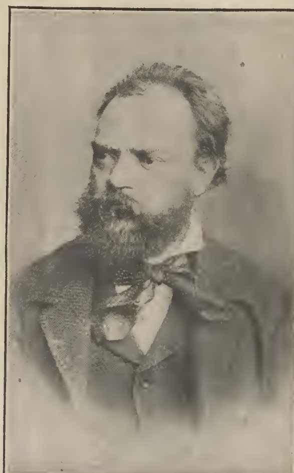
ROSSINI'S WIT.

Rossini's witticisms indeed bubbled forth at all times and under all circumstances. On one occasion a gentleman called upon him to enlist his aid in procuring for him an engagement at the opera. He was a drummer and had taken the precaution to bring his instrument. Rossini said he would hear him "play," and it was agreed that he should show off in the overture to "Semiramide." Now, the very first bar of the overture contains a *tremolo* for the drum; and when this had been performed the player remarked, "Now I have a rest of seventy-eight bars—these, of course, I will skip." This was too good a chance to be lost. "Oh, no," said the composer; "by all means count the seventy-eight bars: I particularly want to hear those." Rossini's whimsicality extended even to his birthday. Having been born on February 29th, in leap year, he had of course a birthday only once in four years, and when he was seventy-two he facetiously invited his friends to celebrate his eighteenth birthday! The late Sir Arthur Sullivan made his acquaintance in Paris. One morning, when Sullivan called to see him, he found him trying over a small piece of music. "What is that?" asked Sullivan. "It's my dog's birthday," he replied very seriously, "and I write a little piece for him every year." All his life he had a dread of the number thirteen, as well as of Fridays. He never would invite more than twelve to dinner, and once when he had fourteen he made sure of an "understudy" who would, at a moment's notice, have been ready to come should one guest have missed. And—though this was a double superstition—he died on Friday, November 13.

Of miscellaneous anecdotes there are quite a number. When Rossini was once rehearsing one of his operas in a small theatre in Italy he noticed that the horn was out of tune. "Who is that playing the horn in such an unholy way?" he demanded. "It is I," said a tremulous voice. "Ah, it is you, is it? Well, go right home." It was his own father! Like Ruskin, Rossini detested railways. When these were instituted he registered a vow that he would never adopt a means of locomotion so little suggestive of art and so entirely at variance with Nature. In this connection a good story is told by Mr. Kuhe, the veteran Brighton musician. About the middle of the sixties Mr. Kuhe took his family to Kissingen. One day, to the surprise of the promenaders, a huge traveling carriage was seen approaching, heavily laden with luggage. This marvelous equipage contained a very stout old gentleman with a remarkably fine head, by whose side was an elderly lady, while the coachman's seat was shared by a *valet de chambre*. In those days road traveling being already considered an eccentric mode of progression, much speculation was aroused as to the identity of the occupants. The old gentleman proved to be none other than Rossini.—*Musical Opinion.*

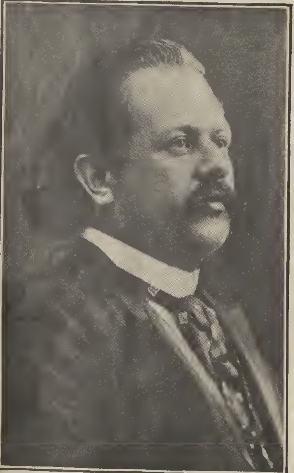
The Etude Gallery of Musical Celebrities

Peter Cornelius



Antonin Dvořák

Charles Marie Widor



Alfred Reisenauer

Heinrich Wilhelm Ernst

Paul Vincent d'Indy

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and eighty-six portrait-biographies have now been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

CHARLES MARIE WIDOR.

(Vee-dor.)

Widor was born at Lyons, France, February 22, 1845, where his father was organist. After study at home he went to Belgium and studied with Clemmens (organ) and Fétis (composition). In 1860 he succeeded his father as organist at the church of St. François. His success here and as an organ recitalist won him the position of organist at St. Sulpice, Paris, in 1869, and he quickly took a leading place among Parisian musicians. He succeeded César Franck as professor of the organ at the Paris Conservatoire, and in 1896 took the place of Dubois as professor of composition there. For many years he acted as critic to a paper called *l'Estafette* writing under the pen-names of "Aulètes" and "Tibicen." As a composer he has written a great deal of music of all kinds, and ranks as one of the foremost composers for the organ in recent times. The two collections of "Symphonies" for the organ have attained wide popularity among concert organists, as these works show great mastery of the resources of the modern organ. In addition to the organ music, however, he has written a number of orchestral pieces, including two symphonies and three concertos for piano and orchestra, and a number of songs, piano pieces, etc., besides church music, a ballet and two operas. He has twice visited England, where his organ music is naturally much appreciated. On the latter occasion, 1909, he conducted a concert at the Queen's Hall, London, entirely composed of his own works.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

ANTONIN DVOŘÁK.

(Dvor-shahk.)

Dvořák was born at Mühlhausen, Bohemia, September 8, 1841, and died in Prague, May 1, 1904. His father, an innkeeper, destined him to be a butcher, but music called him into other paths. He studied with his schoolmaster and others. When sixteen he went to Prague and studied organ under Pitzsch, earning his way as best he could by playing the violin in cafés, etc. He got into the orchestra of the National Theatre, and in 1873 became organist at St. Adalbert's. A patriotic cantata was produced at this time, and the spontaneous, national character of Dvořák's music ensured its success. A government pension was provided from Vienna, and both Liszt and Brahms did much to help him. His *Slavische Tanze* next attracted wide attention, and other larger works began to obtain a hearing. England welcomed him, and he wrote two or three cantatas, notably *The Spectre's Bride* for British festivals. From 1892 to 1895 he was head of the National Conservatory, in New York, and at this time produced the *New World* symphony. His works included several operas, symphonies, choral and chamber music, besides songs and piano pieces, etc., such as his *Humoreske*, *Valse Gracieuse* and the *Songs My Mother Taught Me*. He was appointed head of the Prague Conservatory after leaving New York. Dvořák was much influenced in composition by the national Bohemian folk-music, greatly loving rich harmonies, unexpected rhythms and brilliant orchestral effects.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

CARL AUGUST PETER CORNELIUS.

(Kor-nay'-le-oos.)

Cornelius was born at Mayence, Germany, December 24, 1824, where he died, October 26, 1874. His failure as an actor caused him to turn his attention to music, and though his training was incomplete, he soon acquired a wide general knowledge. After the death of his father, in 1844, he went to Dehn, of Berlin (1845), and studied music thoroughly until 1850. In 1852 he became attached to Liszt's party at Weimar, and aided in championing the cause of Wagner by his contributions to the *Neue Zeitschrift für Musik*. In order to elucidate Wagner's ideas more fully, Cornelius wrote a comic opera, *The Barber of Bagdad*, which was produced in Weimar, 1858. The failure of this work was the cause of Liszt leaving Weimar. Cornelius also left and went to Vienna, where he met Wagner, with whom he soon became closely allied. When Wagner went to Munich under the patronage of Ludwig II, Cornelius went with him, and was appointed reader to the king. After von Bülow took charge of the conservatory, on its being transformed to the Königliche Musikschule, Cornelius was appointed professor of harmony and rhetoric. His opera the *Cid* was produced at Weimar in 1865, and he was working on another, *Gunlöd*, at the time of his death. It was afterwards orchestrated by Hoffbauer and Lassen, and produced at Weimar and Strasburg, 1892. All the works of Cornelius were strongly influenced by Wagner. (The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

PAUL VINCENT D'INDY.

(Dan-dé.)

Vincent d'Indy was born in Paris, March 27, 1851. He studied for a while with Diémar and Lavignac, but eventually became a faithful disciple of César Franck, entering his organ class at the Conservatoire in 1873. In 1875 he became a chorus-master under Colonne, and, in order to gain a knowledge of orchestration, played as second drummer in the orchestra. The same year his overture, *Piccolimini*, was given a hearing, and established his reputation as a composer. He became chorus-master for Lamoureux, and had charge of the chorus at the first Paris performance of *Lohengrin*. With Franck and others he founded the Societe Nationale de Musique. He was one of the founders of the Schola Cantorum in 1896, and is still its director and professor of composition. In 1905 d'Indy first visited America and conducted a few Boston Symphony concerts. He has composed several symphonies and symphonic poems, the best known of the latter being *Wallenstein*, *Istar* and *La Forêt enchantée*. In addition are several operas, songs, piano pieces and much chamber music and a set of variations for the saxaphone and orchestra. He has contributed to current literature, his study of the life of Franck being especially noticeable. d'Indy has never attempted to pander to popular taste, and has, of course, been charged with "dryness" in consequence. Nevertheless, his supreme mastery of the resources of modern music fully justify the high esteem in which he is held.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

HEINRICH WILHELM ERNST.

(Airnst.)

Ernst was born at Brünn, Moravia, May 6, 1814, and died at Nice, October 14, 1865. He studied at the Vienna Conservatory under Seyfried (composition) and Böhm, and later with Mayseder (violin). He first went on tour at the age of sixteen, at a time when Paganini was touring Germany. Ernst was much fascinated by the wizard-virtuoso, and followed him from town to town to get better acquainted with his technic. In 1832 Ernst went to Paris and studied for six years, also appearing in public. From 1838 to 1844 he traveled all over Europe with brilliant success, especially in London, where eventually he settled. As a composer he wrote many salon pieces of a very attractive kind, in which he displayed remarkable grasp of the possibilities of his instrument. The *Concerto in F sharp minor* however, is a work containing many beautiful ideas, and written with great skill, though it bristles with difficulties. Ernst's most popular composition is undoubtedly the *Elégie*, which offers many opportunities to the expert violinist. Ernst was a man of warm, impulsive disposition, and played with great brilliance and fire, though he possessed a beautiful singing tone which was very attractive. He was a musician of solid attainments, and had he lived longer would probably have made many even more valuable additions to violin music than those he has left.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

ALFRED REISENAUER.

(Ry'-sen-ow-er.)

Reisenauer was born at Königsberg, November 1, 1863, and died at Libau, October 31, 1907. He first studied the piano with his mother, who was an exceptionally gifted musician. Later he went to Köhler at the advice of Franz Liszt, who was much impressed by his ability. Subsequently he became a pupil of Liszt, with whom he made his début in 1881. For a time he left the concert stage to study law at Leipsic, but in 1886 he re-appeared with brilliant success. Four years later he became professor of the pianoforte at Leipsic Conservatory. Reisenauer visited the United States for the first time in 1904. He was a great wanderer. It may be said that he was something of a musical pioneer, for he was one of the first great pianists to give recitals in such out-of-the-way places as China, Siberia and central Asia. He had many interesting stories to relate of his appearances at the courts of various Oriental potentates, to whom the visit of a virtuoso was a decided novelty. As a pianist he possessed a great faculty for entering sympathetically into the ideas of the composer whose music he was interpreting. He never sought to astonish his audiences with the brilliance of his technic, but aimed rather to express the meaning of the music. He was at his best, however, when playing the works of Liszt and Schumann.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

LEFT HAND MUSIC.

BY HARRIETTE BROWER.

Robert Schumann had little sympathy with music written for one hand alone; he deemed it puerile and unworthy, saying that if a child saw a pianist playing with one hand only he might innocently ask why the player could not use two hands.

Though music written for one hand alone may so impress a child, as Schumann suggests, it is possible to compose very creditably for a single hand. The reason that the left hand is thus chosen is obvious. While there is generally plenty of work for the right hand in most piano compositions, there is often not so much for the left hand to do. Composers have concluded, therefore, that the left hand must have some extra practice. Or is it that they wish to create something unique, unusual or extraordinary to see what they can do with one hand, whether the work of a single hand can be made to sound like the playing of two hands. The violinist does all of his wonderful work with only four fingers of the left hand, and the pianist, using five, can also perform some agile feats.

Left hand compositions have their value and are at times extremely useful and necessary. In the strenuous pursuit after digital perfection, players sometimes disable the right hand and wrist with injudicious and excessive practice. It is then that the left hand piece comes in for its share of attention. If one cannot present one's self to the exacting "Professor," owing to a lame right hand, one need not lose the lesson on that account; hence the necessity of the left hand piece.

The question may be asked, Do we need the left hand piece as a technical study? I answer, We do not, if correct and adequate technical training is being pursued. By adequate I mean the equal training of hands, wrists and arms in the same exercises, the left hand doing exactly the same things as the right. Both hands should be able to play trills, scales, chords and octaves with equal facility and power. Such training is logical and reasonable and appeals to the common sense of every student. With such a well-balanced technical equipment, the left hand piece is in no way a technical necessity.

SOME SUITABLE PIECES.

If the player has had no such foundational training, there may be a wide difference between the facility of the two hands. He may have played much salon music, which usually requires far less activity in the left than in the right hand. In this event, the mastery of a few left-hand pieces will be of real benefit. There is quite a list of compositions of this character, and it will prove an interesting study to examine some of the best of them.

And, first of all, there are the studies which may be used as stepping stones to the pieces. Czerny has left us some of these, made in his fluent manner, and there are the *Four Short Studies*, Op. 243, by Bernhard Wolff, and the *Easy Studies*, by Biel, Op. 153; also the *Four Melodious Studies*, by A. D. Turner. Isidor Philipp, the Parisian pianist and teacher, has recently published a set of left hand studies, which are a valuable addition to the modern literature on this subject. Of single studies we have one by Lynes, Op. 21, No. 2, and the *Melodic Etude*, by Mehul, which is but a page in length. For young players there are three little pieces by P. Schnecker, and an *Impromptu*, Op. 185, No. 4, by Gurlitt. Hollander's six *Intermezzi* will be found very interesting. Some of them need considerable technic to play with sufficient velocity. They consist of a pretty *Etude* in arpeggio figures, an *Abendlied*, a *Valse Melodie*, *Perpetual Motion* and a *Hunting Song*. Most of these are but two pages in length, though the *Perpetual Motion* is longer and more ambitious.

Arthur Foote has made several contributions to the list of left hand music with his *Little Valse*, Op. 6, No. 4, and his set of three pieces, Op. 37, containing the *Prelude*, *Polka* and *Romance*. Among the pieces composed by Count Geza Zichy, the one-armed pianist, may be mentioned the *Allegretto Grazioso*, of two pages in length, and the brilliant *Valse d'Adèle*.

The *Solfeggietto* of Emanuel Bach has been arranged for the left hand alone and is a useful study in this form, although it is advisable to master it first with two hands.

SOME LARGER WORKS.

Of the larger works for left hand solo the player will find the Rheinberger Suite, Op. 113, of sterling excellence. This composer can always be depended on to write sane and healthy music, and this Suite is one of the best things we have for this especial purpose. Three numbers from the Suite, a *Capriccio*, *Menuet* and *Fugue*. They will be found most useful to study and at the same time are interesting and melodious as music. The *Capriccio* is longest of the three, and is an animated and vigorous piece of writing, containing interesting themes in single notes and chords. There is no laziness nor sluggishness here; all must be delivered with active alertness, with exact phrasing and strong contrasts of light and shade. There is a bracing air of candor and honesty about it, which acts beneficially on the left hand technic. The piece affects one like a brisk walk on a fresh morning in Autumn. The boulevards are crowded, the brilliant sunshine makes sharp lines and patches of shadow here and there; all is gay activity. The *Alternative* section, in F major, set in the middle, is smooth and suave, and forms a good contrast to the first part of the composition, which returns after a page of this calmer mood.

The *Menuetto*, which follows, is more familiar; it is issued separately and is more frequently played. It starts pianissimo, with a dainty little theme; there are a few measures of strong contrasted chords scattered through the piece, but for the most part the tonal coloring is kept in the lighter and more delicate tints. The *Fughetta*, which closes the suite, is a short, vigorous bit of writing, well constructed. The listener would not imagine one hand only was being used.

Theodore Leschetizky has tried his hand at this style of writing by turning the sextette from *Lucia*, ino a digital exercise for the left hand. It contains more than the usual quantity of broken chords—which must occur in music of this class—and there is considerable arpeggio and some octave work in it.

SOME MODERN COMPOSITIONS.

Of the more recent left hand numbers several of value may be cited. A *Salon Etude*, Op. 10, No. 5, by E. Pirkhert, is an interesting little piece two pages in length. A nocturne-like theme, capable of warmth and variety of shading and expression, is the basis of its structure. A big climax is worked up on the second page, which subsides into a quiet and peaceful close. The piece is well edited, with very exact directions for its performance.

Scriabine, the Russian composer, has made several additions to the left hand literature. One is a Prelude, Op. 9, No. 1, an unpretentious but useful little piece. The second number in this opus is more ambitious. It is a *Nocturne* and has a distinctive Russian atmosphere. Starting with a theme in single notes, it soon works into chords and octaves, with several effective cadenzas. It often appears on recital programmes, and opens the eyes of the groundlings as to what can be done with the left hand.

If one is seeking some healthy velocity exercise for the left hand, Weber's *Perpetual Motion rondo*, arranged for left hand solo by Brahms, will furnish it in plenty.

Max Reger, too, has written a group of four "special pieces" for left hand. No. 1, a *Scherzo*, is but a page in length; No. 2, *Humoresque*, contains two pages written in thirds; the third number is a Romance somewhat longer, and the last number, a *Prelude and Fugue*, is written on one staff, is four pages in length and much more difficult than the others.

Other pieces for the left hand which may prove useful will be found in the following short list:

Spindler—Three pieces, Op. 350—*Ländler, Trauer Marsch Serenade.*

Spindler—Three Romances, Op. 156.

H. Lichner—Three Romances, Op. 267.

Ferd. Hummel—Five pieces, Op. 43, *Etude, Valse, Spring Greeting, March.*

C. Hain, Op. 41, *In der Dämmerung.*

Wilhelm Fink, Op. 200, No. 1, *Romanza.*

Th. Dohler, Op. 30, No. 7, *Etude in D flat.*

W. Taubert, Op. 40, No. 2, *Canzonetta.*

The perfected performer always gives the impression that he plays without pains.—*E. Naumann.*

FOUR EPISODES IN A STUDIO.

BY T. L. RICKABY.

I.

The pupil was unpromising. He was a young man—a farmer—of about nineteen or twenty, and this was his third or fourth lesson. Lines and spaces, clefs and notes were a puzzling proposition, and it was much easier for him to sit on a plow or planter than a piano stool. Harnessing a horse was much more in keeping with his inclinations and artistic limitations than playing exercises.

The teacher was conscientious, and tried hard to make the way as easy as possible, but this, even with the pupil's ambition and good will, had not resulted very successfully. Suddenly the pupil's face lightened up. The puzzled expression was replaced by one of a decidedly more agreeable character, and the teacher, thinking that some light had broken in upon the pupil's consciousness, and that after all his work was not to be lost, waited for the gratifying expression that he felt was coming.

"Say, puffessor," said the young man, "I killed the biggest bullfrog this morning you ever saw."

The teacher is still alive, and is doing as well as could be expected.

II.

A severely determined looking woman called at the studio, stated that she was about to have her daughter begin the study of music, but was undecided which teacher to select.

"How many lines and spaces do you teach?" was her astonishing question.

On being told five of the one and four of the other she paralyzed the poor teacher by saying that as Miss X—— taught five lines and *six* spaces she would "patronize" her, because naturally she wanted as much as possible for her money!

III.

The teacher was once asked by a lady to suggest some classical music for her daughter, who had studied music at some "Conservatory."

The mother said that her daughter did not want to take lessons, because she did not need them, but merely wished to know of some music to practice, but it must be classical—very classical indeed. The teacher suggested that Beethoven might come up to the standard of "classicality" required.

"Beethoven!" exclaimed the lady in a surprised and rather injured tone. "Why, Maudie *passed* Beethoven more than a year ago!"

"Indeed!" the teacher rejoined, "then what you need now is the music of the composers whose names I will write down for you." The lady looked at the slip of paper given her and departed evidently quite satisfied. The teacher had given the following names:

Sokalsky, Karganoff, Balakirew, Youferoff, Tschaiskowski, Kerestchenkow, and Rimskykorsakoff.

IV.

A man from the rural districts called at the studio, bringing his daughter, a girl of about ten years of age. He began by saying that she had gotten beyond the resources of the teachers of his own neighborhood, and so he "'lowed" it was time to bring her to town for further development. He further volunteered the information that she could play anything she ever heard and was altogether quite a musical phenomenon. The teacher was interested and in due course asked the little lady to play. She complied readily enough, and of what do you suppose her performance consisted? Beginning with the Key of C she played tonic, subdominant, dominant and tonic chords, in every key and with every variation of rhythm that the musician had ever heard before—or since. After twenty minutes of this the father asked the teacher what he thought of it. The teacher replied that it was "the most stupendous thing he had ever heard"—and the teacher told the truth.

The development of a taste for what is good in music is a matter which should begin early in life. Goethe, the great German poet and philosopher, recommended that "Taste is to be educated by contemplation, not of the tolerably good, but of the truly excellent. I therefore show you only the best works, and when you are *grounded* in these you will have a standard for the rest, which you will know how to value without over-rating them."

Educational Notes on Etude Music

By P. W. OREM

ARIETTE—E. SCHUTT

In The Etude for July, 1910, appeared a *Petite Scene de Ballet* by this celebrated Russian composer. He has recently composed two additional numbers of similar length and degree of difficulty to form a set of three pieces. One of these pieces, the *Ariette*, we take pleasure in presenting in this issue. An *aria* is an "air" or melody, literally translated, but the term is usually applied to a vocal solo in threefold form with instrumental accompaniment. An *ariette* is a little *aria*. Either term may be applied to an instrumental piece of lyric character just as we frequently apply the title "song without words." As may be expected from Edward Schütt, his new piece, *Ariette*, is a pianistic gem. The melody is piquant and taking and the harmonic treatment is original yet refined. Note the key contrasts and the striking modulatory effects gained by comparatively simple means. This piece should be played in rather free time and treated in the manner of a vocal composition, the melody brought out but the harmonic background well sustained. It is not at all difficult technically but requires a finished interpretation.

MOMENT MUSICAL—M. MOSZKOWSKI.

This is the fourth of a series of Moments Musicales, Op. 84, the first number of which appeared in The Etude of May, 1910. His pieces all have a rare artistic charm, betokening the work of the matured master. No. 4 will make a splendid recital number for an advanced player. It will require rare finish and attention to detail. Note the delicate syncopated accompaniment and the various inner voices, each of melodic and harmonic significance.

HUNTING SONG—F. L. EYER.

This is a rollicking and characteristic number by a successful American writer and teacher. Hunting pieces of various kinds seem to have appealed to composers of all schools and periods. The familiar "horn-passages," upon which most of them are founded, afford a pleasing and popular vehicle for thematic treatment and varied harmonization. Mr. Eyer's *Hunting Song* is a very cleverly constructed specimen by a contemporary composer. It should be played in a jovial and boisterous manner, in keeping with the character of the piece, but it must not be taken too rapidly lest the passage work be blurred. It will make a successful recital number for a fourth-grade pupil.

SERENADE GIOCOSA—J. L. BROWNE.

This is a very good and well-constructed example of the "serenade" type of piece. The themes are distinctive and appealing and the characteristic accompaniment is neatly handled. It should be played in graceful song-like style, in free time, and without hurrying.

DULCINEA—T. LIEURANCE.

This is a very clever and taking Spanish dance in characteristic rhythm by a young American composer, a portrait and sketch of whom will be found in another column. Play this piece with fire and dash and with sturdy accentuation. It will make a good third-grade recital number.

CAREZZA—LUIS JORDA.

Several pieces by this celebrated Mexican composer have appeared in our music pages and have elicited favorable comment. We now present a short and rather easy number by Mr. Jorda. It is an airy and graceful dance movement of fanciful character with two well-contrasted themes. The first theme has a tinkling bell-like effect while the second is broad *cantilena* in the style of a 'cello or baritone melody. Give this piece plenty of color, in the orchestral manner. A good third-grade pupil should do well with it.

JUST IN TIME—N. L. CALAMARA.

This is a lively tarantella movement. The passages are all comfortably under the hands but they will require nimble fingers in order to develop the requisite speed and distinct enunciation. Pieces of this type afford excellent practice and invariably sound well when worked up to time. The term *tarantella* originally applied to the familiar Neapolitan folk-dance, is now used in connection with almost any rapid 6/8 movement.

MILITARY ESCORT—CHAS. LINDSAY.

This is a very useful march movement either for teaching, for recital use, or for actual marching purposes. Although easy to play, well within the range of any good second-grade pupil, it has an effect more brilliant and stirring than that of many larger works. The trumpet passage in the *Trio* is particularly effective. This march should be played in the regulation military time, 120 steps to the minute, counting two in a measure.

SWEET DREAMS OF THEE—E. S. PHELPS.

This is a melodious drawing-room piece, with three well-defined themes, by a contemporary American composer. It will prove an agreeable number for summer study or recreation. It should be played tenderly and expressively.

MARCH OF THE FAIRIES—C. D. ROSE.

This is a pleasant little characteristic piece by an American composer of promise. It will prove useful for early third-grade or advanced second-grade study and recreation. Play this piece lightly, but with the regular martial swing.

IN CLOUD LAND—C. KLING.

A good, easy waltz in the German style, to be played in slow, steady *tempo*. The themes are all melodious and tasteful, demanding an expressive, finished style. This number might be used for dancing.

NEW WEDDING WALTZ—B. LANDMANN.

This is a new and revised version of an old, popular favorite. As an easy teaching piece its usefulness will be greatly increased in its present garb. It still holds its own as a recital number.

THE FOUR-HAND NUMBERS.

Two duets will be found in this issue, both by modern writers, original four-hand pieces.

Calvini's *Spring Breezes* is a graceful dance movement of the modern gavotte type. It bids fair to become as popular as the same composer's *Chasse aux Gazelles*, which appeared in The Etude some time ago. In *Spring Breezes* interesting parts for both players will be found.

Gilis' *Historical Pageant* is an easy but sonorous march movement of the classic type, in the style of some of the marches of Handel, Mozart and Gluck, dignified and stately. In this piece, in playing the heavy chords, care must be taken that the four hands of the players fall exactly together at each attack.

FESTIVAL PROCESSIONAL (Pipe Organ)—H. HACKETT.

This is a good solid march movement which will serve as an effective postlude. It should also make a good opening number for a recital. The registration may be adapted readily to suit a two-manual organ. With the exception of the *Trio*, where contrasting stop combinations are called for, nearly the full organ is to be employed throughout. In playing marches of this type organists should not fall into the habit of playing too *legato*. In order to give the proper accentual effects the heavy chords should be slightly detached.

EVENING STAR (Violin and Piano)—R. WAGNER.

Wagner's *Tannhäuser* will be found in another department of this issue, treated at length. One of the most popular melodies from this music drama is the song of Wolfram, *To the Evening Star*. This number has been arranged for all sorts of vocal and instrumental combinations but it makes a decidedly effective violin number, not difficult to play but fitting the instrument nicely and affording opportunity for the production of the singing tone and cultivating the expressive style of delivery.

THE VOCAL NUMBERS.

Mr. J. E. Roberts' "Come Unto Me" is a tender and appealing setting of a favorite Scriptural text. It will make an excellent church solo for medium voice.

Mr. Field's "Smiles and Frowns" is a *naive* and pleasing setting of some very clever and taking verses. In rendering songs of this character the performer must be an elocutionist as well as a singer in order that not a word of the text may be lost.

Well Known Composers of To-Day

THURLOW LIEURANCE.

Among those composers who have become known through their contribution to the musical section of The Etude, none have won a greater popularity than Mr. Lieurance. He was born at Oskaloosa, Iowa, 1881, and moved with his father to Western Kansas some years later. His musical ability soon made itself apparent, and at an early age he was able to perform with some considerable ability. His first song was composed when he was eleven years old. Before he was of age he became bandmaster of the 22d Kansas Regiment, and served through the Spanish-American war. After the war he went to the College of Music in Cincinnati, and also studied with many of the best teachers in the West. He was with the Castle Square Grand Opera Company in St. Louis during 1900 and 1901, and has had wide experience in many branches of musical endeavor. Mr. Lieurance has since returned to Kansas, and is devoting himself very largely to composition. He has a remarkable gift of melody, and generally manages to invest his work with warm harmonic coloring. Among the best known of his compositions may be mentioned his songs, *Felice*, *A Garden Coronation* and *A Prayer*. The piano pieces include *Sunbeams*, *From an Old Love Letter*, *Tender Musings*, *Valse Impromptu*, and many others equally charming.

TAKE A REAL INTEREST IN YOUR PUPILS.

BY EDNA E. DE LEON.

Teachers expect their pupils to take an enthusiastic interest in music, but very few teachers take the same enthusiastic interest in their pupils. By studying the pupil's character you learn his likes and dislikes. Cater to these intelligently and half of your battle is won. Let your pupil see that you are interested in him and in his welfare entirely apart from his musical work. Find out what kind of books he likes, what kind of plays he prefers, what his sports are. By doing this you will find that you not only make your own work far more entertaining and profitable, but at the same time you will make the work of your pupils vastly more fascinating, and they will surely progress more rapidly.

Students should never be discouraged by what seems like failure. Often failure is success in disguise. When Puccini's *Madama Butterfly* was first produced it was greeted with hisses and cat calls by the excited Italians who did not favor the Japanese setting combined with modern costumes of U. S. Naval officers. Later the opera made one of the most triumphant successes of modern times.

JUST IN TIME

TARANTELLA

NICOLO S. CALAMARA

Allegro vivace M.M. ♩.=152

f *p* *f* *p* *f* *p* *f* *sf* *sf* *Fine* *p* *f* *p* *f* *p* D.C.

Copyright 1911 by Theo. Presser Co.

British Copyright secured

ARIETTE

EDOUARD SCHÜTT

Poco moto cantabile M.M. ♩=60
con dolce espressione

espressivo

a tempo poco animato

p leggiero

dim.

cal.

tranquillo

piu tranquillo

Tempo I.

p con dolce espressione

espr.

poco rit.

poco tranquillo

molto rit.

piu tranquillo ed rit.

Copyright 1911 by Theo. Presser Co.

International Copyright secured

MILITARY ESCORT

MARCH

CHAS. LINDSAY

Tempo di Marcia M.M. ♩=120

cresc.

Copyright 1911 by Theo. Presser Co.

British Copyright secured

f marcato

Trumpet Solo

TRIO

dim.

HISTORICAL PAGEANT

CORTÉGE HISTORIQUE

Festal March

A. GILIS

SECONDO

Maestoso M.M. ♩=100

ff marcato

f ff

dolce

p con espressione

cresc.

ff

ff

allargando

fff fff rall.

Copyright 1911 by Theo. Presser Co.

HISTORICAL PAGEANT

CORTÉGE HISTORIQUE

Festal March

A. GILIS

PRIMO

Maestoso M.M. ♩=100

ff marcato ff

f

ff

p cresc. dim.

ff

ff ff

ff

allargando

fff fff rall.

SPRING BREEZES
LES CARESSES DU PRINTEMPS

INTRO.
Moderato M.M. ♩ = 108

Secondo

A. CALVINI, Op. 10

p poco marcato

Fine

TRIO

D.S.

Copyright 1911 by Theo. Presser Co.

SPRING BREEZES
LES CARESSES DU PRINTEMPS

INTRO.
Moderato M.M. ♩ = 108

Primo

A. CALVINI, Op. 10

Fine

TRIO

D.S.

DULCINEA

SPANISH DANCE

THURLOW LIEURANCE

Allegretto M.M. ♩. = 72

ff *f* *cresc* *mf*

cresc. *ff* *ff*

p *p* *p* *cresc.* *Last time to Coda*

CODA

mf *f*

mf *f* *mf*

f *mf*

Copyright 1911 by Theo. Presser Co.

British Copyright secured

molto rit. *a tempo* *cresc.* *mf*

ff *ff* *rit. e dim.*

a tempo *mf*

D.S.

IN CLOUD LAND

WALTZ

CARL KLING

Semplice

Tempo di Valse M.M. 𝅗𝅥. = 54

mf *Ped. simile* *p*

mf

rit.

Copyright 1911 by Theo. Presser Co.

British Copyright secured

NEW WEDDING WALTZ

B. LANDMANN

Tempo di Valse M. M. 𝅗𝅥. = 63

mf

f

dim.

f

f

mf

mf

f

f

mf

f

f

mf

mf

f

mf

Copyright 1911 by Theo. Presser Co.

CAREZZA

AIR DE BALLET

LUIS JORDA

Allegretto M. M. 𝅗𝅥 = 72

mf

p

poco rit.

a tempo

poco rit.

a tempo

poco rit.

a tempo

rit.

espress.

f

f

p rit.

mf

Copyright 1911 by Theo. Presser Co.

British Copyright secured

FESTAL PROCESSIONAL MARCH

Registration: III Sw. full, coup. to II; II Gt. to Prin.; I Ch. soft 8' & 4'; Ped. 16' & 8'; Gt. to Ped.

HENRY HACKETT, Op. 30

Maestoso M. M. ♩ = 96

MANUAL — II f

PEDAL

cresc. ff rall. a tempo

molto rall. Fine of March

Copyright 1911 by Theo. Presser Co.

International Copyright Secured

III Soft 8' & 4'

TRIO

Soft 16' & 8'

1st time only. Fine of Trio 2d time only. II f rall. II Soft 8'

March D.C.

rall. D. C. Trio

"O THOU SUBLIME, SWEET EVENING STAR!"

from "TANNHÄUSER"

Edited by F. E. HAHN

R. WAGNER

Andante mosso M. M. ♩. = 46

VIOLIN — dolce espressivo, p Sul D

PIANO — p, pp, mf, pp

Copyright 1911 by Theo. Presser Co.

poco più mosso

f Sul G — Sul D

p — *dim.* — *poco rit.*

pp — *ppp* — *più ritard.* — *poco ritard.* *poco cresc.*

lento *dim.* — *pp* — *a tempo* — *dolce*

p — *f*

p — *dim.* — *rit.* — *pp*

SMILES AND FROWNS

"A NON"

J. MATTHIAS FIELD

Allegretto

f — *p*

1. If I knew the box where the smiles are kept, No mat-ter how large the key Or strong the bolt,— I would try so hard 'Twould o-pen, I know, for me. Then o-ver the land and the sea, broad-cast, I'd scat-ter the smiles to play, That the chil-dren's fa-ces might hold them fast For man-y and man-y a day, That the chil-dren's fa-ces might hold them fast For man-y and man-y a

2. If I knew a box which was large e-nough To hold all the frowns I meet, I would like to gath-er them, ev-ry one, From nur-se-ry, school, and street. Then fold-ing and hold-ing I'd pack them in, And turn-ing the mon-ster key, I'd hire a gi-ant to drop the box To the depths of the deep, deep sea, I'd hire a gi-ant to drop the box To the depths of the deep, deep

rall.

Copyright 1911 by Theo. Presser Co.

International Copyright Secured

day. If I knew the box where the smiles were kept, I'd scat-ter them all to play.

sea. If I'd the key where the smiles are kept, I'd scat-ter them all to play.

To Mr. Ed. T. Mc Combs, Beaver, Pa.

COME UNTO ME

J. E. ROBERTS

Andante lento

Come un-to me, all ye that la-bour and are heav-y la-den, and I will give you rest, Come un-to me, Come un-to me, and I will give you rest.

Copyright 1911 by Theo. Presser Co.

British Copyright Secured

Take my yoke up-on you and learn of me, Take my yoke up-on you and learn of me; For I am meek and low-ly, and low-ly of heart, and ye shall find rest un-to your souls, un-to your souls.

For my yoke is eas-y, and my bur-den is light, For my yoke is eas-y, and my bur-den is light.

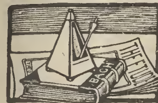
To Mary Lodge

HUNTING SONG

FRANK L. EYER

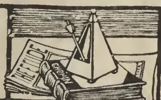
Allegro M.M. ♩.= 120

cresc. *ff* *mf* *f* *Fine* *mp* *sempre f* *D.C.*



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



THE NATURE OF TALENT.

"Please define all that the word 'talent' implies in music. I am a girl of eighteen and wish to determine whether or not I have sufficient talent to make music my life work."—V. M.

To define "all" that talent implies would require more than the entire issue of this magazine. In the present instance it probably need include nothing more than the double question, Have I sufficient natural aptitude on one side and business understanding on the other, to make a success of the musical profession?

Granting that all you mention in your rather long letter has been done well, that you can play the list of pieces brilliantly and with finish of technic and interpretation, I should say that you are well endowed from a musical standpoint to enter the professsion. The fact that you have positive pitch, and can play well by ear, indicates that you have natural aptitude for music. The most advanced compositions you mention in your repertoire are the Bach Fugues and Chopin Etudes. As to whether you should have done more than this during the years from twelve to eighteen it would be impossible to say without knowing how many hours a day you practiced, and the nature of the advantages for study that you had, and how faithfully and with what amount of concentrated attention you applied yourself. Certainly, others have done more in the same length of time, but in spite of that you have also done well. So far as can be judged from your letter, I would say that you can enter the profession without hesitation.

So far as the business side of the profession is concerned, you will have to work out your own salvation. It will be well for you to be giving constant consideration to this during your student years, however. This is an important part of the art life, and I almost wonder that it has not been made a part of the study of those who plan to enter the profession. The conduct of one's business is of the utmost importance, and yet the majority of teachers enter life without having given it an advance consideration. So far as I know, there has been only one systematic statement of the problems that confront the business life of music teachers, a book that will be invaluable for music students to make their own before entering upon their careers. It is entitled, "Business Manual for Music Teachers," by George C. Bender.

HARMONY, SCALES AND NOTATION.

"1. How can I make keyboard harmony more interesting?

"2. How can I make students who dislike scales understand their necessity?

"3. Some of my pupils insist on calling the names of the notes *do, re, mi,* etc., as they learn them at school. How can I remedy this?"—B. K.

1. I can hardly tell you how to make keyboard harmony "more interesting," as I do not know how you are presenting it now. If you are simply teaching it as an accessory to piano study, as I infer is the case from your letter, I would say that you can only make it interesting by presenting the various steps one at a time. Each step should be dwelt upon and practiced for weeks. Teachers discourage their students in this kind of work by advancing from one thing to another with too great rapidity. Teachers find it hard to realise how exceedingly abstruse the subject of harmony is to the majority of young pupils. Therefore, make their tasks very elementary, and let them master each one before progressing to another.

2. Try and make them understand two things: First, that the development of the hand mechanism is an absolute necessity, and that no one has ever succeeded in accomplishing this except by repetitions of certain formulæ that must be carried on year in and year out. Try and make them realise that there can be no attainment without work. You will find that in order for this to make any impression on their minds there will be no end to your talking it to them. Second, make them understand that all music is simply a re-arrangement of certain formulæ. Putting them together in certain ways forms new musical ideas, just as ideas are expressed by different arrangments of words. You would be surprised to learn how few words are used in the ordinary conduct of life. The person that masters certain given formulæ will be quickly able to learn new musical compositions. In the classical repertoire scales predominate; in modern music, arpeggios. The music of the classical era is more diatonic in formation, and that of the present time more harmonic. Therefore, make them realise that in the mastery of scales and arpeggios of every sort they are ready to play any and all music.

3. Personally I have never been able to understand the necessity for the use of the words *do, re,* etc. Their use compels students to learn three separate names for every tone of the scale, which results in a confusion of ideas. The pitch names, A, B, C, etc., and the scale inter-relationship names one, two, three, etc., are all that are necessary. With your pupils, simply insist that they give you the pitch names by declining to know what they mean by *do, re,* etc.

FINGERS TOO SHORT.

"I have a prospective pupil who is very anxious to study, but who has a deformed left hand. All the fingers are too short by at least the length of the first joint. It may be possible for the left hand to play easy parts, but this has not been determined. My idea is to make of her a right hand pianist, provided I can find the material. She is anxious to become a teacher, and I wish to do what is best for her. What would you advise?"—E. A.

The foregoing reminds me of a story Mark Twain tells in one of his books. A visitor was making his way through an army hospital during the Civil War, and noticing one of the patients in convulsions of laughter over a booklet he was looking at, asked him what afforded him so much amusement. "Look," he said, "I have had both of my legs shot off, and the colporteur has given me a tract on the 'Sin of Dancing.'"

In answer to your question, I should say that it would be as easy for a man without legs to dance as for a person with a deformed hand to become a pianist. To become a good teacher one needs to know how to play. There is practically nothing written for right hand alone, although quite a respectable list for left hand. Although my inclination would be to discourage your prospective pupil, yet I should not presume to say what she might not accomplish. Sauveur, who was one of the greatest investigators in the field of acoustics of the first half of the 18th century, who first used the word *acoustics* to indicate the science of sound, and who detected tones that cultivated musical ears had not yet discovered, was almost totally deaf during his whole life. Plateau, who made wonderful discoveries in optics, was blind. Hence you have distinguished precedent for attempting something that seems outside the range of possibility.

PIECES WITHOUT OCTAVES.

"I have a talented pupil ten years old for whom I have difficulty in selecting pieces advanced enough without octaves or large chords. She does fourth grade work well, and I would like to know of some bright and attractive pieces as well as sonatas that will be suitable for her. She is very anxious for Mendelssohn's *Spring Song.* Do you think it advisable?"—S. L.

It is often difficult to select suitable music for talented pupils whose hands are small. In many pieces, however, you can omit one of the octave tones temporarily in the case of children whose hands will later grow sufficiently to overcome the difficulty. For example, when octaves are struck in the bass for the first beat in the measure, or oftener, the thumb note may be omitted. Isolated octaves and chords in the right hand may be treated in same manner, that is, omit the thumb note, if they are not too frequent in occurrence. It will be well to omit pieces in which octaves and chords are featured. You can find a number of Mendelssohn's *Songs Without Words* that you can use, the *Spring Song* among them. The following pieces will serve your purpose. Sonatas by Mozart, Cotta Edition, B flat major, No. 10, and A minor, No. 16; Haydn, Sonata in E minor. Variations in A, *Quanto e piu bello,* Beethoven; *Six Variations on an Original Theme,* Beethoven; Variations on *Nel cor piu,* Beethoven; Rondo in C, Beethoven; Sonata, Op. 14, No. 2, Beethoven; *Renouveau,* Godard; *Spinning Wheel,* Bendel; *Arabesque,* Schumann; *Blumenstücke,* Schumann; *Angelus,* Godard; *Song of the Brook,* Lack; *Morning Serenade,* Henselt; *Shadow Dance,* MacDowell; *The Two Larks,* Leschetizsky.

A FREQUENT TROUBLE.

"I have a pupil who is very hard to deal with. She seems to enjoy her lessons, but will not practice enough to learn them. She has taken about two-thirds of the first book of the Standard Course, but cannot make her advance more than a few measures at a time. She is nine years old. Will you advise something that is musical but no more difficult?"—R. B.

This is not an unusual difficulty with children. It is not natural for children to want to do anything that seems like work, in which they do not differ so much from people who have grown up. As a general thing, too much is expected of children. The majority of parents are not themselves educated enough to know that children's faculties are only in a process of development. At first they do not even exist; they are only possibilities. Most children have to be made to perform their tasks or they would never accomplish them. How much would they learn in their school studies if they were not placed under the supervision of teachers who make them learn their lessons? If they could be given a similar supervision in their piano practice they would make far greater progress. But no; they are expected to give their minds to this monotonous routine without any assistance. Every moment of a small child's practice time ought to be watched. It is impossible for them to know whether they are making motions or learning their music correctly. But as this cannot be brought about in any but isolated cases, teachers will have to meet conditions as best they may. Try giving the child you mention some easy little pieces, devoting but little of the practice time to exercises. In this way you may arouse her interest. Let her do most of her finger and scale work at the lesson with you. Try *Musical Picture Book,* and *Musical Poems,* by Octavia Hudson. Also *Standard Compositions,* Grade I, selected by W. S. B. Mathews.

THIRDS AND MINORS.

In answer to questions of "E. B.," I would say that in playing the scale of C in thirds the left hand should begin on C and the right hand on E, a third higher. The place of the steps and half-steps will be the same for both hands. If you began with the right hand on C and the left on A, a third lower, you would be beginning in the key of A minor, and to carry out the key correctly the order of steps and half-steps would have to conform to the minor key.

In order to determine whether a key is major or minor requires some musicianship if one is to do so quickly. You will need to recognize your chords at a glance. At your elementary stage of progress however, it will be sufficient if you look at the last chord in the piece, and if it falls a third lower than the given signature would require for major, the key will be minor. If your ear is good you can hardly experience any doubt the moment you begin to play. Note your signature and then examine a few measures of the music, and if the fifth degree of the major scale, in which you may have momentarily assumed the piece to be written, be raised, you will find that it is in reality the seventh degree of the relative minor, which will be your key. When you are advanced enough to have studied harmony you will note that the tonic and dominant chords will indicate your key.

PRACTICAL POINTS.

"1. What exercises can I give a girl for 'camel humping' of second and third fingers?

"2. Will you please give me names of three pieces for a pupil who plays such things as Godard's *Renouveau,* and for one who plays Grieg's *To Spring,* very creditably?

"3. Which work of Bach's should follow the *Little Preludes and Fugues?*

"4. Is there any work that would be of assistance in interpreting Sonatas by Haydn, Mozart and Beethoven as well as works of Bach?"—M. T.

1. Place a lead pencil under the hand, as far back as possible between the fingers and thumb. Let the thumb hold it in position. Then practice the slow trill with heavy touch. This can be done with advantage on a table. Then practice ordinary "running exercises" on the keys, such as do not make use of the thumb. Practice for five or ten minutes a day for a couple, and you will observe a marked improvement.

2. Godard, *Barcarolle,* Op. 77; Merkel, *Polonaise,* Op. 28; Rheinberger, *La Chase,* Op. 5; Moszkowski, *Serenade* in D; Reinecke, *The Troubadour,* Op. 266; Joncières, *Serenade Hongroise;* Bendel, *In the Gondola;* Henselt, *Morning Serenade;* Bendel, *By Moonlight.*

3. Bach's *Lighter Compositions,* which may be followed by the *Two Part Inventions,* and these in turn by the *Three Part Inventions.*

4. The following books will be of assistance: *How to Understand Music,* Mathews; *Beethoven's Sonatas,*

Elterlein; *The Pianoforte Sonata*, Shedlock; *Lectures on Musical Analysis*, by Banister, will give you much information on all the composers you mention. Ther is also an *Analysis of Bach's Well-Tempered Clavichord*, by Riemann.

RATTLING IN PIANOS.

"Is it essential to the preservation of a piano in winter to place a jar of water in the lower part of it? What causes the rattling of piano keys, and would you advise that an amateur tamper with them?"—E. L.

If the air in your room is too dry it might be well to let a jar of water evaporate near the heater, but it would not be a good plan to place it inside the piano, as too much dampness would rust the wires. There are many causes for rattling. You would better consult with the tuner who takes care of your instrument. I certainly should not recommend that you allow anyone but an expert to tamper with the action. An "amateur" might cause mischief in five minutes that could not be repaired except at great expense.

STUDIES FOR SMALL HANDS.

"Please suggest interesting studies for pupil in fourth grade of Standard Course whose hand is not large enough to play all the exercises."—M. E.

You will find farther consideration of this difficulty in the answer to the question of "S. L." Have you tried the *Little Preludes* of Bach? They would better be preceded by the "First Study of Bach." In anything you may select you will probably have to make some omissions until the child grows older. The second book of Czerny-Liebling *Selected Studies*, will provide you with excellent material. You can also with advantage use Heller Opus 47, 46 and 45, making judicious selections.

BACKWARD IN PLAYING HANDS TOGETHER.

"How can I help a pupil who learns his music for each hand separately with readiness, but despairs of learning to play them together?"—O. N.

Let him take up exercises, studies and pieces that are so simple that he does not need to study the parts separately, things that he can read at sight with either hand alone, without difficulty. He may feel as if he were being put back, but should be made to realise that it is not being put back to be given music that he can learn to play correctly. From this point let him gradually make progress to the point where he now thinks he ought to be. Unless he can be made willing to work in this way, his case is probably hopeless.

HARMONIC OR MELODIC.

"Is it better to teach the harmonic or the melodic form of the minor scale for piano practice? Most technical manuals, Plaidy and Czerny for example, print only the melodic form in full; and yet so many teachers argue that the harmonic should be taught first. B. C."

The general style of the older classical composers was diatonic, while that of modern composers is more harmonic in character. The melodic minor scale predominates in the works of the older composers, and the harmonic in the modern. Hence a well-informed player must be familiar with both. The melodic scale has been included in technical manuals because the authors have been dominated by the classical composers. From a constructive standpoint the harmonic minor comes first; all others are modifications of it. Hence it is better to learn the original form first. Besides, it is simpler to learn, understand and memorize. After it is thoroughly learned and practiced it is a comparatively simple matter to add the melodic scale to the practice.

VELOCITY IN FIRST GRADE.

"Please tell me how rapidly the scales should be played by children of the first grade. Should it not depend largely upon the physical development of the child's hand?" L. A.

Velocity should not be aimed at in the first grade, or you will run the risk of more or less rigidity of muscular conditions which will seriously interfere with later progress. You are right in saying that much depends upon the physical development of the child. Much will also depend upon natural aptitude, a factor that is all-important in musical progress. There is no test speed for rapidity of scale playing in the first grade. More attention should be given to the formation of flexibility and free muscular conditions.

WHAT IS WRONG WITH THE WAY HARMONY IS TAUGHT?

BY EDWARD BAXTER PERRY.

A Plea for More Practical Application and Less Theory.

Ever since my boyhood days, when I waded through some elementary harmony books, struggling to keep my head above the slough of obscurities, inconsistencies and contradictions which threatened to engulf my intelligence, and strove in vain to find some definite, logical reasons for rules which had more exceptions than examples, and sought to understand names which were never applied twice to the same things, the consciousness has been growing upon me that there was something radically wrong with our system of harmony and our methods of teaching it.

Harmony is the grammar of music—the science that underlies the art—and a knowledge of it is indispensable to every good musician; but it should be a practicable, *usable* knowledge—a part of one's everyday working equipment, not merely a theoretical, text-book knowledge of terms and rules.

I have known many graduates of a "two-years' course in harmony" at a conservatory who could not find the simplest chords in any given key on the piano in less than fifteen minutes, and could not modulate into a related key successfully to save herself from purgatory, just as I have known college students who could work out problems in geometry but could not make change for a two-dollar bill correctly.

The important thing for the ordinary piano student is not to be able to write double counterpoint on paper, but to have a practical familiarity with the construction and relation of chords as used on the piano—that is, a keyboard command of musical material; and this is what few teachers, and still fewer books, give one.

MATHEMATICAL STUNTS.

Our students are taught to do mathematical "stunts" with a pencil, with figured bass and the like; but ask them to accompany the simplest song by ear at a first hearing and they are hopelessly lost. They think the chords (if they are able to think them at all) in *numbers*, and not in keyboard positions or related sounds. They cannot recognise them when heard, or find them readily on the instrument. Most of them are so muddled by the confused, indefinite and constantly-varying terms and names in the different text books that they are never sure of even the simplest chords when they see them.

I do not claim to be a scientific theorist, but I offer the suggestion that our whole harmonic system might be greatly simplified and three-fourths of its superfluous rules and terminology stricken out of it to the greatest advantage.

GETTING ACQUAINTED WITH A CHORD.

Take, for a simple example, the common chord of D Minor. At my first introduction to it I was told by my teacher that it was a minor chord, or triad, containing a minor and a major third and founded on the second degree of the C major scale.

The next time I was informed that it was the chord of the sixth degree, or sub-mediant in the key of F major, or, in other words, the relative minor.

On its next appearance—when I was preparing to shake hands with it as an old acquaintance—I was overwhelmed by the assurance that now it was the chord of the mediant, or third degree in the key of B flat. Later I learned to recognise it nearly always simply as the tonic chord in D minor.

What wonder that the immature mind of the student gets hopelessly befogged amid all this useless confusion of terms!

One would not know his best friend under so many *aliases* and disguises; yet in reality the triad of D minor is never anything else, and never should be called by any other name. What should we expect of a primary school class if we called a letter "A" in one lesson and "B" in the next and "C" the following week, according to its chance location in the words they were learning to read?

How much less complex and confusing it would be if we invariably connected the name with the thing, allowing each chord to preserve its special designation and its distinctive individuality on all occasions till the mind learns to associate them and the name becomes polarized with the idea, or rather the feeling of the peculiar character and color of that chord.

Why not tell the student, for instance, that in every key we find three simple, closely related chords—the tonic, dominant and sub-dominant, each consisting of a major triad composed of a major and a minor third; that each of these has its corresponding minor, composed of a minor and a major third, and that on the seventh, or leading, tone of every scale is built an unique and most convenient chord, called *"diminished,"* consisting of two minor thirds.

THE MAIN ELEMENTS OF A KEY.

There you have in a nutshell, easily grasped by any average mind, the constituent elements of every tonality. Teach the student to *find* these chords quickly and easily in any given key and to use them in their different positions to accompany simple melodies.

This, of course, by no means covers the whole field of harmonic possibilities. It is well-nigh limitless, and many intricacies and subtleties must come later; but that much knowledge of the elements of harmony would be of far more use to the average player than all he gets in two years of hard study under the present system.

Above all, let us have more practical application and less theory—more work at the piano and less at the desk.

Let us encourage the student to USE the musical resources at his command to express himself and his emotions, rather than to work out problems in notes. Better be able to express joy, sorrow or longing in a few chords on the piano than to write a correct fugue on paper.

DEBUSSY ON "SERVILITY TO GREAT MASTERS."

The much-discussed French composer, Claude Debussy, has recently given the Paris *Excelsior* his opinions upon some subjects which may be of interest to Etude readers. Among other things he states the necessity for more independence:

"In our time, to my mind, people behave with most annoying servility towards the 'great masters.' I desire the freedom to say that a tiresome page wearies me whoever its author was! But I have no theories, no prejudice. I strive to be a sincere man in my art and my opinions—just that. But I consider that there is something aristocratic in art that must not be compromised. That is why I have small desire for big successes and noisy notoriety.

"Music is a free, a spontaneous art, an open-air art, an art to be measured with the elements—the winds, the sky, the sea! It must not be made confined and scholastic. Of course, ingenious writing, the trade of composing is very quaint and interesting. I myself was enthusiastic in that direction once upon a time. But I thought over it a good deal, and conclude that the writing of music would gain by being simplified, by the means of expression being more direct. Do not understand me to say that I want to place myself at the head of a school or to be a reformer! I want simply to express as sincerely as I can the sensations and sentiments I feel; I care little for the rest.

"I have been represented in all sorts of attitudes which I have never taken up towards the great masters. I have been reported, as saying things about Wagner, Beethoven, that I have never said. I admire Beethoven and Wagner, but I refuse to admire everything they have written just because I am told that they were great masters! Never!

"Let me say once again—I am not the man I am made out to be. I am just fond of quiet, peace, work, isolation; and anything may be said about my music for what I care. I do not ask to be imitated, or that my music should exercise any influence whatever on anyone. I want to remain independent. I do my work as I must, as I can—and that is all I can tell you."

"Make once more the sacrifice of all sacrifices for thy art."—*Beethoven.*

SIMPLIFYING SIGHT READING AT THE PIANOFORTE.

BY THOMAS J. HODGETT, MUS. BAC.

(The writer of this article is an educational specialist connected with the University of Leeds, England.)

What is it to be able to read music at sight, just as we read a book? First, there must be a good knowledge of all the signs which stand for musical sounds and their duration; then, a quick mental grasp of groups of these symbols of time and pitch (harmonic groups, melodic phrases and rhythmic periods), seen as parts of a whole—that is as musical ideas, exactly as we grasp whole ideas in reading prose or poetry.

To some extent the student ought to gain the ability to comprehend a composition by carefully looking through it before trying it. If a pupil has had a careful and musicianly training in Ear-Cultivation, and as I said above, thoroughly understands the signs by which music is recorded, the chief part of elementary training in Sight-Reading is on a fair way to be accomplished.

In the early stages of training the blackboard will be found most useful. As an example, a simple melody might be written on the blackboard and the pupil asked to sing it (it is taken for granted that piano pupils are also taught a certain amount of sight-singing). Then the melody might be played on the piano for the pupil to hear it, after which the pupil should be asked to write it again on the blackboard. The sounds and their signs are then heard and seen together. This is a most valuable training. It is the lack of this early training which I thing is largely at the root of the bad sight-reading which is so prevalent amongst average pupils.

Many pupils read much better in the treble than in the bass clef. This is due to the fact that they were thoroughly grounded in the reading of the treble clef before they were introduced to the bass clef. This wrong method has been and is at the root of much of the evil of bad reading of music. If the pupil begins with the Great Staff of eleven lines, the difficulty which so many experience in reading the notes in the bass clef is very much lessened or altogether avoided. Learning to read in the two clefs simultaneously will prevent the pupil from thinking in the treble clef and then translating into the bass clef.

There is need of a good deal of drilling in the early stages in order to read surely and quickly. To avoid fatigue and monotony, the teacher should work in a variety of ways.

Many pupils have difficulty in reading the added or Leger lines. If the Great Staff is mastered in the way I have suggested, then the middle, top and bottom lines form landmarks, sign-posts or starting points.

READING GROUPS.

The grouping of the black keys (two and three alternately) is a help in locating notes. In the playing of scales the position of the tones and semitones (if the scales are taught properly) will be of great assistance, as the pupil's ear will be carefully trained. The pupil should be taught to visualise scales. This visualisation should, too, be carried through the playing of intervals, figures in sequence, chords, arpeggios, and arpeggios with ornamental notes.

In learning to read chords the pupil must first learn to hear and then to analyse. This is the only way to gain the ability to read chordal groups with certainty. It is not necessary for a pupil to know harmony in the ordinary acceptation of that term. He ought now to hear the chords played as accompaniments to the melodies already used. This will help him to establish the tonality.

These first lessons in harmony need deal with nothing further than the quality of the different triads. With these points carefully arranged, the pupil has obtained a good foundation to build up his sight-reading. Everything depends on the work done in these early stages.

Besides the little pieces given for the purpose, duets are a valuable and enjoyable exercise for Sight-Reading. These should be sufficiently easy of comprehension, so that the pupil can, at sight, obtain some grasp of the Form of them. The teacher should as a first process, discuss the time, key, form and style of the composition. These the pupil should recite and play the scale and the simple cadences of the key. Thus before commencing he is sure of his ground.—From the *Music Student.*

PERSONALITY THAT PAYS.

BY HANNAH S. WEST.

How is it that some who start out to teach music fail utterly both in *ob*taining and *re*taining pupils? We all know of musicians who have spent much time and money in acquiring a musical education and are fine performers on the piano and yet cannot get together a class of pupils. Some such musicians, having induced pupils to study, soon lose influence, and one after another their pupils wend their ways to other teachers. Is the trouble due to lack of ability to impart instruction or to lack of the proper personality?

A SENSITIVE PLANT THAT FADED.

Listen to a little story of mine and draw your own conclusions in the matter. "Once upon a time" an ambitious young woman studied music, both piano and organ, with the best of teachers at home and abroad. She held a fair position as organist in one of our city churches for many years and was well known in her home town as a fine musician. But, unfortunately, Miss Smith was one of those rare (?) "sensitive plants," and withered in scorn if her feelings were the least bit hurt by any remark, however innocently made, which did not entirely meet with her entire approval and views, musically and otherwise. As a consequence, the majority of people, young people especially, avoided her socially.

She was always painfully neat in her personal appearance when making her business calls for the purpose of obtaining pupils, but never did she think it "worth while" to put on an extra dainty and pretty neck "fixing" or wear her "very bestest" hat in making these calls. It was *business*, pure and simple. After a stiff and formal greeting to her hostess, she got straight down to the question of music lessons, with never a smile or interested remark as to the general character of the pupil whom she wanted to teach. She did not even *think* of the pleasure in store for the different members of the family when Marjorie had leared to play the piano.

HARSHNESS SPELLS RUIN.

Did she by chance obtain the pupil, she really worked hard and conscientiously to teach, but as a rule she was harsh and unsympathetic during the lesson period, and never did she think of dressing herself attractively for her pupils. "Anything will do to teach in. What's the difference?" she would say. Her pupils would study with her for a few months and then mysteriously (?) go to another teacher. Yet she wondered *why* she could not obtain pupils and keep them for years, as her friend Miss Wood did.

AN "ORDINARY" SUCCESS.

Now this same little Miss Wood was a musician of somewhat ordinary talent, but *not* ordinary taste in her music. She had worked hard to receive instruction from a good, thorough teacher in a neighboring city, and also took advantage of hearing all of the best of music within her reach. She had fine understanding of the fundamental rules of music, as well as being able to interpret compositions as they were intended to be understood by the composer. So, while not a "brilliant musician," she was not unequipped for teaching. She *kept herself* amiable and sympathetic with all with whom she came in contact, *never* insincere, but *always* tactful, and so attracted many to her with her sweet and unaffected ways. So her popularity grew. When she made a call where there was a likelihood of obtaining a pupil she dressed as for a social call, always in quiet taste, but *always* well dressed. She interested herself sincerely in the prospective pupil's qualities of character and love of music, and completely won the heart of the mother in placing before her the joy and pleasure in the home which the music would eventually bring. You see, she had "an end in view" with her work as a teacher of music.

She also dressed suitably but daintily for her lesson hours.

Pride was aroused in her pupils, and she would smile at the smoothly brushed locks of hair of the boy pupils and the cleanly-kept finger nails. But how the boys and girls loved their teacher, both for herself and her consideration of them! Consequently, results were unusually good, as the work showed.

THE LITTLE THINGS.

Teachers *must be* able and well equipped to offer services and tuition in any branch of study, but ah! "the little things, which most leave undone or despised," such as the smile of greeting to our pupils, the word of encouragement to the backward boy or girl whose fingers refuse to make the sweet sounds as readily as others, the little note of approval to the weary mother, who is perhaps denying herself that her child may study music. It will all be quite sincere if the heart is right, and money is not the sole object of our teaching.

THE MAJESTY OF MUSIC.

BY HENRY LLOYD.

In the world of music kings and princes have little sway, for the orb and sceptre of sovereignty go only to those whose native ability, combined with hard work, legitimately raises them above their contemporaries. One of the first to assert the dignity of music was Franz Liszt, who, on being interrupted during the performance of a piece he was playing by the conversation of the Czar of Russia, stopped his performance. When the Czar, amidst the general astonishment of all present, asked the reason for this, Liszt calmly explained that "When majesty speaks all must be silent." The Czar wisely appreciated the ambiguity of this remark, and remained silent while the majesty of music held sway.

Queen Victoria, an even more powerful sovereign, frankly admitted her own inferiority when Mendelssohn visited her at her invitation. She and the Prince Consort received the distinguished musician in her own sitting-room, no one but the Prince being in attendance. As she entered she apologized for the untidy state the room was in and began to straighten things up. Of course Mendelssohn ran to her assistance. One can imagine how his keen sense of humor must have been disturbed when the Queen of England, Empress of India, etc., picked up a bird cage containing a parrot and carried it into the next room. There were other parrots present, and Mendelssohn assisted the royal lady to carry them out also. The parrots being duly disposed of, the Queen desired Mendelssohn to play to her. Afterwards she sang some of his songs to him. She was not altogether pleased with her own performance, and naively admitted to Mendelssohn, "I can do better; ask Lablache if I cannot; but I am afraid of you."

TCHAIKOVSKI'S EXTRAORDINARY MARRIAGE.

One of the most astonishing manifestations of the idiosyncrasies of genius is to be noted in the marriage of Tchaikovski, the greatest of Russian masters, who remained a bachelor until thirty-seven years of age. He continually communicated with his friends the fact that he longed for the companionship of a noble woman. In fact, the condition of singleness seemed to worry him frequently. He felt that the ideal life was the married life, and often announced his intention of seeking a suitable bride.

In the meantime there arose one of the strangest of all infatuations between Madame von Meck, the widow of a railway engineer, and Tchaikovski. The former was very wealthy and was ten years' Tchaikovski's senior. She insisted upon sending him money and tried in every way to make opportunities to give him profitable employment. They exchanged frequent letters for years, but never once conversed together. Surely no more astonishing instance of platonic devotion ever existed.

In 1877, a young woman whom Tchaikovski had known for some time, fell violently in love with him. He told her repeatedly that he did not and could not love her. In fact he never manifested any affection whatever for her. She, however, was so violently in love with him that she wrote repeatedly, threatening suicide if he did not consent to marry her. Finally, as he relates in a letter to a friend, he consented to sacrifice his liberty to save the life of the love-crazed damsel. They were married on June 18, 1877, but lived together for but a few weeks. Tchaikovski did his best to provide for the needs of his wife after he had left her.

DEPARTMENT FOR SINGERS

Edited by Well-known Specialists

THOUGHTS ON MODERN VOCAL PRACTICE.

BY STANLEY F. WIDENER.

There is no evading the fact that of all the branches of the musical profession none possesses the charm, the prestige, and none yields the pecuniary returns that are realized from singing. How necessary, then, that we should exercise the greatest care in the first steps of voice development.

Did it ever occur to the reader that mind, and not muscle, makes the singer? That good methods of teaching are important, but they cannot supply the want of ability in a teacher? That the evidence of meagre talent need not discourage pupils who are willing to concentrate faithfully from the beginning upon each thought suggested until they have acquired the ability to see the qualities that make voice? That drudgery is absolutely unnecessary? That a simple task as well as a most difficult one should receive the same careful consideration? That proper breathing exercises are of vital importance and should be taken before each practice period, at least during the first year of work? That all practice should combine the head and the heart and not be done with the mouth alone? That through vocal work you may become a good listener?

The singer should study to unfold in consciousness that which each possesses, namely, infinite possibilities, regardless of the fact that you may not be able to explain the peculiar characteristics of your epiglottis, or any other part of your vocal anatomy. Desire intensely to manifest your true voice. You possess this true voice, and you must know that this will be expressed through your mentality. Keep out of the mind at all times every trace of fear, doubt, envy and hatred. Realize that you are only a channel through which the Creator has permitted His divine melody to flow.

A foundation sufficient to support a good voice is created in a manner not to be questioned through the process known as long-sustained tone work. Not the wobbly vibrato and screechy high C's we hear generously dispensed by impatient young girls who are studying a fad, but the pure, natural voice poised on the breath and emitted with absolutely no effort.

DAILY VOICE STUDY.

This long tone work should be practiced daily, using all of the vowel sounds with Y as a consonant prefix. The lips should be shaped properly for each vowel and kept immovable throughout the tone. In the beginning the pupil usually finds it difficult to sustain the tone longer than twelve seconds, but if mental work is properly done in the matter of economizing breath, through the continued effort of the singer in keeping the chest naturally expanded, not many practice periods will be required to double the quantity and length of tone.

Develop first the tones lying in the middle part of the voice. It is safe to say that if the voice is perfectly emitted as to placing, flexibility, tone-color, enunciation, and breath control from middle C to C in the staff, the tones above and below would almost take care of themselves. Every element of fear must be separated from the consciousness before the high tones can be developed, and the same may be said of the extreme low tones, the forcing of which materially impairs the quality of any voice.

Learn to be oblivious of the throat muscles. The vocal cords should be spared by emitting through them the least possible quantity of breath at the evenest pressure at all times. As Victor Maurel says, "We should regard the vocal cords as the breath regulators and relieve them of all overwork through the controlling apparatus of the chest-muscle tension."

It is remarkable how few pupils concern themselves with fundamental work. A great deal of precious time is spent in confounding voice with register. The greatest obstacle to-day for a teacher to overcome is the mental attitude of the pupil after she has learned that the human voice has been divided and subdivided into registers. If we could only have a register for each tone it would greatly relieve us all.

Custom for years has set aside certain tones in all voices as being weak on account of the supposition that they connected the registers. Consequently, fear takes possession of the pupils every time they are compelled to emphasize those particular tones. This fallacy must and will be banished by teachers who think. The following exercise will assist the pupil in developing all tones alike.

Begin on the lowest comfortable tone of your singing voice and gently sing *ah* on the tones of the major scales formed in whole notes; sing slowly, but in perfectly even time. Divide each scale at the expiration of its fifth tone for the purpose of taking breath; begin the latter half of the scale with this same tone, and also divide the descending scale in the same manner.

Sing the notes with ease. Do not clutch the back of a chair, but allow the arms to hang at the sides in a relaxed manner. Permit no rigidity of the face muscles, and keep the tip of the tongue down against the lower front teeth. Without raising the shoulders, expand the chest gradually on each division of the scale; see the increase in the volume of your tone. This also encourages the natural vibrations, which should appear very early in your voice, if you are pursuing the proper course. Go at your work deliberately, thinking every tone before attempting to sing it. In thinking the tones you are developing the inner ear, which is essentially a part of your work.

"SINGING OFF THE PITCH."

Singing off the pitch is the result of rigid muscles, caused by forcing the tone, or else a lack of perception of true pitch. Careful and patient work in which the pupil is made to fully realise the meaning of muscular relaxation, together with absolutely no help in the matter of pitch from any source whatsoever, will instill proper confidence and restore pitch. The breath in all good singing is controlled not at the throat, but at the diaphragm, which nsures it against loss and assists greatly in securing the legato. Pupils should not tighten nor contract in ascending scale work. This rule is infallible.

When pupils understand how to correct faults they must practice to overcome them. It is hardly reasonable to expect your teacher to present you with a faultless voice. He couldn't if he would, and he wouldn't if he could, in a great many instances. Mental vagrants receive little assistance.

Every singer should add to his course of technical study all general information available. Through the reading of good works on voice-building, together with the splendid helps usually found in the leading journals of music, one may very materially strengthen his fund of information. Learn enough of piano music that you may be able to play your own accompaniments. Learn enough of musical form that you may at least be able to tell the difference between a recitative and an aria, and you will, if you are wise, continue this theoretical study until you have acquired a good knowledge of harmony, which is now considered one of the vital necessities of the studio.

If at any time in your practice you are not sure that you are practicing correctly, do not continue your practice. All doubtful practice is time worse than wasted. Hear as much of good music as you can. Go to the opera and listen to artists. Hear great choral works, that you may become acquainted with the different forms. Lead a simple life. Partake of plain and nourishing food. Study to make tone take complete possession of your body. Study for self-possession. Learn each department of the work down to the minutest detail—then you will not alone be able to sing, but you will know *how to sing*.

Master your mind, which controls your body; develop perfect confidence, a gracious presence and a pleasing, natural expression of the face.

THE WHISPER TEST FOR BREATH CONTROL.

Most voice pupils have heard of the candle test for breath control, in which the student holds the flame of the candle a short distance from the lips and exhales a stream of breath against it so steadily that the flame does not flicker. Few have learned of the whisper test used by many Italian and French teachers of voice. It is very simple. The pupil tests the length which a breath can be retained by reading down a page of printed matter, saying each word in a distinct, audible whisper. As the ability to read further down the page with one breath increases it is evident that a better control is being obtained. Many of the European teachers have their pupils do this in front of a mirror, in order that there may be none of those tell-tale facial distortions which indicate tenseness or too much effort.

One who is the slave of routine work is not a good teacher.—*F. W. Wodell.*

HOME SINGING.

BY GEO. CHADWICK STOCK.

If there is one thing in life a little higher and a little better than the rest in its influence over our lives, and of the greatest significance as regards bringing families into the warmest touch and sympathy with one another, it is the custom of singing together of old familiar hymns and tunes. What more impressive sight and sound can there be than this? Throughout this broad land of our great America, in thousands of homes, this scene of peaceful and serene enjoyment is daily enacted. Then it is that our thoughts dwell affectionately and reverently with beloved ones far away, or upon the memory of those who have gone forever from us.

This simple form of music is best loved because it is felt and appreciated by every one and all can take part in it. It is choicest because of hallowed associations. The old tunes revive rare memories and revered scenes of the past. As one familiar tune follows another, feelings and emotions rise to the surface that have long remained buried, perhaps forgotten. Into our voices there comes an expression re-echoing the thoughts that crowd in upon the memory. Once again the dreams and the long, long thoughts of youth are revealed to us; in colors, perhaps, no longer of brilliant hue, but more beautiful because of the softer, calmer tones, subdued in outline as distance adds the charm of perspective.

What wonder, then, that these family home gatherings for an evening of pure song furnish so much of real and beneficial enjoyment. The good it does lingers with us. We become more kind, more solicitous and more thoughtful. Love abounds. Let us hope that home singing will forever abide throughout our beloved country. In the singing of patriotic songs love of country is fostered, and loyalty and patriotism stimulated. Our children soon catch this spirit, and it grows stronger as they have frequent opportunity to listen to this, the sweetest of all music.

GET AT THE PUPIL'S MENTAL ATTITUDE.

The fault with many vocal teachers is that they go on and on explaining and explaining with about as much sense of propriety and intelligent effort as though they were talking in a wax-work show. Vocal problems are really very difficult to understand. The different conditions and different mentalities make it necessary for the student to have an entirely different and distinct explanation made at the moment to fit his particular case. The teacher will find that he needs a new set of words to make the meaning clear to each pupil. Even after he has done what he feels is his best, it is his duty to question the pupil repeatedly in order to find out whether the pupil really does comprehend. The more elastic the teacher in adjusting himself to the varying conditions, the more successful he will be as a teacher. Above all things do not be like the teacher who was continually trying to tell a young pupil how to sing by going into ecstacies over the manner in which Jenny Lind, Malibran, Parepa Rose sang in the youth of the teacher. If there had been sound-reproducing machines in those days, records of the work of those famous singers might have been preserved, but to talk about them now is about as practical as providing the guests at a banquet with printed descriptions of the feasts of Epicurus or Lucullus.

ENCORE SONGS

A carefully selected list, especially suitable for encore purposes, All are filled with that daintiness, turn of fancy and humor that "touches off" so capitally the singer's performance, after heavier numbers. Most of them are easy, none at all common.

We should be pleased to send the entire list or a part of it "On Sale" to any of our interested patrons.

(H. High; M. Medium; L. Low.)

Title	Voice	Composer	Price
What the Daisies Saw	H	Leaycraft	$0.35
By the Zuyder Zee	M	Gottschalk	.25
Grandmother Brown	M	"	.30
Widow Malone	M	"	.50
Of Course She Didn't	M	Tracy	.25
April Fooling	M	Robinson	.40
I Met a Little Elfman	M	"	.25
Boston Cats	M	Newcomb	.40
Kitty of Coleraine	M	"	.50
Dainty Little Love	H, M or L	"	.40
Celeste	H or L	"	.50
Here and There	M	"	.50
I Know a Little Girl	M	Steele	.40
Little Boy Blue	H	Bratton	.50
There, Little Girl Don't Cry	M	Norris	.50
I Doubt It	M	Hall	.30
The Bow-Legged Boy	M	Troyer	.30
The Foolish Little Maiden	M	"	.40
Three Lucky Lovers	L	Sudds	.50
Elizabeth's Reply	M	Shaw	.30
Talking in My Sleep	H	Gates	.30
Near the Well	M	Quinlan	.25
Over the Hills to Mary	M	"	.25
The Sand Man	M	Lieurance	.50
Come Where the Blue Bells Ring	M	Brackett	.40
The Robin	M	Nevin	.50
Will You Come to Me?	M	Remick	.25
Mother O' Mine	M	"	.25
A Lost Heart	H or L	Orem	.25
O Heart of Mine	H or L	Galloway	.40
Cupid and the Maiden	M	Kroeger	.25
Cobwebs	M	Williams	.25
The Jonquil Maid	M	Rathbun	.50
Prince Charming	M	Parker	.50
A Maid of Picardie	M	Jordan	.40
Rose Kissed Me To-day	H	Douty	.25
Drink to Me Only with Thine Eyes	L	Old English Air arr. Baltzell	.15
For Nell	H	Douty	.25

THEO. PRESSER CO., PUBLISHERS
Philadelphia, Pa.

PROFESSIONAL DIRECTORY on page 566

Inserted 12 Times, Before Half Million Musical People for $15.00

Requisites for the Music Teacher

BUSINESS MANUAL FOR MUSIC TEACHERS. $1.00. This book is a compendium of the latest and best ideas upon the most practical methods of compelling your professional work to yield you a larger income.

CLASS AND ACCOUNT BOOK. E. M. Sefton. 50c. Pocket size, contains record of all business transacted by a music teacher.

PUPIL'S LESSON BOOK. Price 10c each. $1.00 per dozen

THE STANDARD LESSON RECORD. (35 records with stubs.) 25c. A practical method for the teacher to keep a complete record of pupils, studies and accounts.

LESSON AND PRACTICE RECORD. (Package of 25 cards.) 25c.

THE STANDARD PRACTICE RECORD. (Pad of 100 slips) 15c. Furnishing a weekly form upon which to record directions for practice as well as results.

BILLS AND RECEIPTS. (Package of 100.) 25c.

BLANK BILLS. (Large size 6x9, package of 50) 25c.

MUSIC TEACHERS' DESK TABLET. (Package of 100.) 15c. For all memorandums, especially practice directions to the pupil.

CLARKE'S HARMONY TABLET. Pad of 100 leaves ruled music paper, 7x10, 25c.

STUDENT'S HARMONY TABLET. Pad of 75 leaves ruled music paper, 7x7, 15c

BLANK MUSIC COPY BOOKS. Prices 10c to 35c.

BLANK MUSIC PAPER. 12, 14 or 16 lines and Vocal, size 14x22 inches, per quire 40c. (Postage 11c extra.)

BLANK MUSIC PAPER. 100 leaves 7x8½ with wide spacing. 25c.

BLANK PROGRAM FORMS. For Concerts or Pupils' Recitals, 50c per hundred.

DIPLOMA FORM. 21x19. Price 15c. Parchment 25c.

TEACHERS' CERTIFICATES. 11x8½. 5c.

MUSICAL PRIZE CARD. 6½x4½ inches. 10c.

REWARD CARDS. Litho in Colors, set of 15. 50c.

MUSIC WRITING PENS, per dozen 15c.

PROFESSIONAL OR VISITING CARDS. 50 for 35c, 100 for 50c, 500 for $1.25. Neatly printed in the four most popular styles of type

RUBBER STAMP AND INK PAD. One line 30c, two lines 40c, three 50c. A handy article for putting name and address on orders to publishers, etc. It prevents errors.

Above is a list of a part of our publications made to aid the teacher. Send for descriptive list and professional discounts

THEO. PRESSER CO.
1712 Chestnut St. · Philadelphia, Pa.

PRODUCING GOOD TONES.

BY RALFE LEECH STERNER.

Even the greatest living singers long continually for more or better breath control. What is meant by good breath control? We do not use the word "perfect," as we believe it impossible for any human being to get this far. However, if one understands the laws of nature, on which the Italian vocal method is based, it is only a matter of time and correct practice before the pupil will accomplish what is seemingly impossible—namely, the ability to let the breath flow out with a perfectly free and natural emission as it is made into tone.

Let us analyze, in a general way, a correct singing tone from the time we breathe the air into the lungs until it becomes the finished tone. We take a deep breath, not too much nor too little, but just the right amount to sing the desired volume of tone. We then expel the air from the lungs, and it passes upward along and through the trachea, or wind-pipe, until it reaches the larynx, and this is in reality the start of the tone or the seat of the voice. The tone is, of course, not finished until it passes through the entire extent of the vocal passages and the air has circulated throughout all the various resonance cavities. If the right air is used in the right way, then the right amount of breath is thrown against the vocal cords to make them vibrate correctly and easily. If too little breath is used, then the certain amount of air, which is always in the body to sustain life, is forced out by the improper use of certain muscles which were never intended to be used in singing. Sing on the air—not by muscular force. If too much breath is used the singer must force it out on the tone in order to get rid of it, as it certainly cannot be used legitimately. This is really worse than if too little is taken. The great trouble is that many singers do no breathe often enough, but foolishly try to sing a whole sentence at a time on one breath.

Great artists, like Caruso and Bonci, at times breathe in the middle of a word in the form of a sigh, and do it so quickly that the audience is not aware it is being done. If, on the other hand, more breath is taken than can be used, it will some times cause the singer to hold it all in and *let none out* on the tone. This, of course, causes the harsh muscular tone spoken of before. When one takes too much breath and tries to get it all out on a tone, it causes a general forcing of all the vocal organs, and especially the vocal cords. It causes them to bend and stretch by too much pressure being forced against them. They were never intended for this purpose, simply enough air should be used to cause a gentle vibration. They can be compared to a piece of rubber which, if stretched just a very little can be stretched this way for a long time, and will easily hold its elastic quality, but the minute the rubber is stretched more than its strength will allow there comes a time when all of the elastic quality will depart.

So it is with the vocal cords—stretch and force them beyond their capacity by either taking too much or too little air into the lungs and then sending it all or not enough against them, they become so terribly overworked that in time they will wear out. By wearing out I mean that when all the elastic quality is gone they will refuse to stretch any more.

This shows us that successful regulation of breath is three-fourths of the battle the singer must fight. It is impossible to sing artistically and with feeling if the singer persists in singing whole sentences and great long phrases on one breath, because they then think so much of the breath part of their singing that correct phrasing, that ever-beautiful part of artistic singing which gives a song expression, is lost as well.

It is splendid practice to sing before a lighted candle. Place the candle on a shelf, or some other place which will bring the flame on a level with the mouth. Stand so that the mouth is but three inches from the candle, and sing the exercise. If it is extinguished by the air coming from the mouth it is a sure sign of bad singing. Blowing out the flame shows a forced, abrupt and accented tone, all of which is unmusical and the direct cause of a strain on the vocal cords. It also shows that too much breath is being used. If the candle simply flickers it shows an improvement over the above, but still shows the breath is not being regulated properly, even if the right amount was taken. But if at the distance mentioned above one can sing and not even cause the light to flicker or waver, then the breath is being properly regulated.

THE HEART OF IT.

BY GEO. CHADWICK STOCK.

The singer who never fails to give pleasure in his singing is he who has that indescribable quality in his voice which we say is MUSIC. Whether the voice is cultivated or not, if it possesses musical quality it appeals to every one. It is the one thing which must be ever present in voice, otherwise the singer will fail to make a lasting and agreeable impression upon the listener. Real music never fails to reach the soul of man, because real music emanates from the universal soul. All our inspirations spring from this source, and whether it be music or painting or sculpture, though the medium of expression differs, the soul is ever the same.

BROOKFIELD SUMMER SCHOOL OF MUSIC
HERBERT WILBER GREENE
DIRECTOR
VOCAL NORMAL WORK A SPECIALTY. Write for Prospectus.
H. W. GREENE, 701 Carnegie Hall, New York City; after June 1st, Brookfield Centre, Conn.

George Chadwick Stock
VOCAL STUDIO, 152 TEMPLE STREET (Y. M. C. A. Building)
Phone: Studio, 2094 Established, 1893 NEW HAVEN, CONN.
A Studio devoted exclusively to the training of Voices for Singing. Eminently successful in the results obtained. Established, 1893. The fullest possible information accorded prospective Students of Song. Correspondence invited. During July and August address all communications to Linden Lodge, Brattleboro, Vermont. Studio re-opens September 11th for Season 1911-12.

— HERMAN DEVRIES —
Late of the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris;
announces the opening of his studios for Voice Culture and Opera School
FINE ARTS BUILDING, CHICAGO, ILL.
Recitals for pupils in Music Hall; Opera Performances, Illinois Theatre.

Horsford's Acid Phosphate
FOR
Brain Workers
Strengthens the exhausted and confused brain, relieves nervous headache and induces refreshing sleep.

VOCAL INSTRUCTION
IN PARIS
GEORGE E. SHEA (Georges Chais)
5, rue Gounod
One of the first American men to sing in Opera in France

Vocal Students
YOUR DAILY PRACTICE ANNOYS OTHERS
My method teaches how to practice with full strength voice yet remain unheard in adjoining rooms. Perfectly scientific, guaranteed to develop more power and beauty of voice in one month than will three months of ordinary practice. Sold for three years, U. S. and foreign. Many letters of appreciation—not one of dissatisfaction. Send $1.00 to
KATHERINE WALKER
Specify Speaking or Singing Voice. Box 66, Effingham, Ill.

Prospective Students of Piano or Vocal Art
desiring information about important questions, as "How to choose a teacher," "How a voice is placed," "Benefit of Piano study," write for free booklet "METHODS AND FACTS." Address
HANS BIEDERMANN
74 Auditorium Bldg., Chicago, Ill.

ROWLEY CONCERT BARITONE
AND TEACHER OF SINGING
Pupil of SBRIGLIA, Paris: Teacher of the correct Italian Method: Write for particulars to H. W. ROWLEY, Studio, 2 Armory Place, Utica, N. Y.

A Large Number of Teachers are Using
Systematic Voice Training
By D. A. CLIPPINGER
The Price is One Dollar
Address: 410 KIMBALL HALL, Chicago, Ills.

GEO. W. MUNRO
Voice Building
a specialty
LOST VOICES RESTORED
COME to CHICAGO to study Music—where you have the opportunity to hear Grand Opera, Orchestra Concerts, and the great visiting artists.
516 Kimball Hall

Publishers of Music can increase the Sale of Their Publications by advertising in THE ETUDE. SEND FOR RATES

Teachers Pianists Organists Singers
Your name should appear in PROFESSIONAL DIRECTORY
(See page 566)
The cost is small
The advantages inestimable

A. K. LOWRY
Voice Culture
TONE AND ENGLISH ENUNCIATION A SPECIALTY
Pupils well equipped, guaranteed engagements
411 Kimball Hall, Chicago

Department for Organists

EDITED BY NOTED SPECIALISTS

The Department for September will be Edited by MR. RALPH KINDER

CHURCH AND CHOIR RELATIONS.

THE SHORTCOMINGS OF THE COMMITTEE.

The organ and vocal mills are forever grinding, grinding, grinding, and their grist is continually being turned out into the world, a finished or unfinished lot of young organists and singers. Every year, usually in the spring, every music committee which has, or is supposed to have, at its disposal the filling of an organ or vocal post is overwhelmed with applicants. The contest for disposition of the prize (a money salary) is mostly a farce, the music committee is generally notoriously unfit to select, and in the majority of cases a totally incompetent person is foisted into the gallery, chosen because he or she played or sang some mushy, caramel composition which was "so sweet."

Probably Batiste's *Communion in G* for organ and Coenen's *Come Unto Me* for voice have captured more such prizes than any other compositions. Naturally in the necessary and exacting routine and grind of a year's work the organist and singers find their level. The committee acknowledges its mistake, and the church has the same farce to enact the following year, resulting usually in another blunder. True that the musical standard is gradually rising and that a better grade of music, both from choir and organ, is now heard than was the case a few years ago. Yet present conditions are bad enough. Where is the weak point in all this? Is it in the musical fraternity or in the music committees? Generally in both. The church committee is at best a bungling make-shift for the duties imposed upon it. The committee is usually made up of business men, mostly trustees, who feel and pride themselves on their sense of power, and engage their musicians as they would their clerks or their errand boys, and treat them with as little consideration and courtesy. Their musical knowledge and appreciation is generally only skin deep and the music that appeals to them and which is expected of the choir and organ is the feeble and sickly imitation of melodic sentiment, with the baldest and simplest harmonic basis, tonic, dominant and subdominant. Their viewpoint is that of the membership roll size and the collection basket—certainly an important item in every church. And a pretty face, hat or gown is often the deciding factor in the selection. Generally, too, there is a power behind the throne—that of their wives.

THE TACT REQUIRED OF AN ORGANIST.

Non-liturgical churches almost always have music committees, and in few such churches is the position of the choir-master a happy one. He must satisfy both minister and committee, and, if possible, also his own sense of propriety and fitness. Then he must keep the peace between the members of his choir, unify them and enthuse them. It is not surprising that he sometimes fails, and voluntarily or involuntarily resigns.

Liturgical churches have the matter greatly simplified, for the responsibility of the music is definitely committed to the priest or rector, who is naturally and properly interested in having a musical service which shall be a definite means of grace for his congregation, and the music is an integral part and to some extent a dominating force in any service. The minister may be himself an utterly unmusical man, and may make egregious blunders from the artistic point of view, and occasionally tactical blunders, such as carrying things with too high a hand and needlessly antagonizing choir or congregation, or both, but the task of the choir-master is much simplified when he has but one man to consult and please, and that one the head of the service. The music may and should deepen and intensify the impressions and sentiments given out by the sermon, remarks and prayers, or it may deaden or quite nullify these. If the organist and choir take their cue from the minister and give him their sincere and earnest support, it is always appreciated by the minister. Usually, too, the minister fairly well represents the average musical sentiment and taste of his congregation. In a majority of cases the priest or rector is an educated and reasonable man, and if the organist is educated and reasonable and possesses tact and knowledge of human nature he can gradually prove to the satisfaction of his minister that the best and in the long run the most satisfactory music is dignified, with strong melodies and a varied harmonic basis, and that a reasonable amount of counterpoint adds greatly to its charm and even to its longevity. Ask your minister to explain the perennial popularity of the tune Old Hundred (from the Genevan Psalter, 1551), which is the favorite doxology of Christendom and sung every Sunday in most Protestant churches. When he gives up the problem, just call to his attention that, while its melody is no finer than that of many other chorales, its strength, dignity and attractiveness lie in its varied harmony.

WHERE THE SINGER IS AT FAULT.

But while it is easy and cheap to abuse the music committees and find fault with the ministers, we must frankly acknowledge that the organists and singers are themselves largely to blame for their troubles and tribulations. A singer who has the limited repertoire of from one to five solos suitable for offertory on which he or she has carefully coached up is not prepared for a year's demands. Poor readers soon or late come to grief, for a prepared program often has to be abandoned at the last minute.

Singers, too, must be versatile. Their personal solos they can mostly select and they take those most fitted to their voices. But the incidental solos of the anthems are at the discretion of the conductor and may be tender, entreating, stately, heroic, triumphant or any otherwise; and the singer must be competent for any of these styles and on short notice.

There are many singers who have cultivated or thoughtlessly acquired that absurdity—a tremolo. Often they think that its use adds to the emotional element and consequently the attractiveness of their singing. Possibly one in fifty of their auditors thinks the same and praises it. The remaining forty-nine vote it an abomination. Sopranos or tenors who cannot take their low C (middle C for the former, tenor C for the latter) with a broad tone are handicapped, for hymn tunes often and anthems sometimes require these. Then a common carelessness of singers is in the matter of hymn singing. These are largely left to the congregation, and there are few churches where the congregation sings with spirit or body of tone. So this part of the service is depressing. In the few churches that have hearty congregational singing it will be noticed that the organ plays smartly and the choir all sing smartly and as though they enjoyed it. But by far the chief shortcoming of singers is in the matter of distinct diction. This state of things is deplorable and well-nigh universal. Most professional singers pride themselves on their vowel tones, the opening of the mouth, position of tongue, etc., but as to consonants, these are necessary evils which must be kept in the background as far as may be. Now auditors have keener observations than they are often credited with and notice these various shortcomings, and if singers are notified that their services are no longer required often they have themselves alone to thank for it.

THE DUTIES OF THE ORGANIST.

Then as to organists the problem is more complicated. It happens, not so seldom, that his best efforts are discouraged, perhaps frustrated, by orders from his superiors, the music committee or the minister, or intrigues from some member of his choir, or bad colds of the singers. Still he is held responsible for results. But patience, earnestness and tact in dealing with superiors and inferiors will largely overcome these obstacles. Proper relations with the choir are of first importance. He must ever command the respect and esteem of his singers. Haughtiness or overfamiliarity are alike fatal to this. As he sits close to the singers and has the words ever before him, he is apt to be nonobservant of the bad pronunciation of the words. This will not do. In the matter of anthem selections he should consult the minister, for unity of the service is of first importance. Many anthems are suitable for general use and at almost any season of the year. Others are decidedly for only special occasions. It is always best to have a number of anthems of various characters reasonably well rehearsed up and ready to be brought forward on very short notice.

Organists and singers take their positions primarily for the salaries attached to them. The salary is, of course, a *sine qua non*, yet it may have its bad effects. If the salary be a very large one, the singers and organist may become conceited, unreasonable and dictatorial. If it be a very small one, they know themselves underpaid, lose interest and perhaps shirk their duties. Often, too, the ambition of singers and players go no further than the attainment of a salary. This secured, they stop their lessons and therewith their progress, forgetting that no one stands still in music—that if they do not progress forward they will go backward. Musicians sometimes excuse poor selections on the plea that these are more appreciated than their better pieces. This uncomplimentary allusion to the auditors may sometimes be justified, but it is likely that their supposedly better pieces were out of place on the occasion; possibly too long, too heavy or too operatic.

It should be remembered that a simple, artless composition, well sung or played, is more truly artistic than a more elaborate one which is unsuited to its surroundings. A man or woman with the artistic instinct is always painstaking, always giving of his or her best. And there are churches, perhaps not the best paying ones that will recognize this and appreciate it. As between high-salaried, disagreeable, coarse-grained and fault-finding churches and low-salaried, refined, pleasant and appreciative churches, choose the latter every time.

S. N. Penfield.

SOME REMINISCENCES OF A GREAT ORGAN PLAYER.

A man who was not only unquestionably the most accomplished organ player, but in a general sense one of the most remarkable artists of his day, was the late W. T. Best.

Owing to special circumstances I was in a position to know more than perhaps any other person about the musical acquirements of one who has been hitherto most inadequately treated in musical records.

Best was one of the most conscientious of artists, and demanded far more from himself than the public ever demanded from him. He once remarked to me, after a performance of *Elijah* with organ accompaniment alone: "Getting up those accompaniments was the hardest day's work I ever had in my life." Now, it is quite certain that he could have accompanied the whole oratorio through to the entire satisfaction of the audience, and even of the singers, without any "getting up" at all; but that would not have satisfied himself; he wanted to get all Mendelssohn's orchestral effects as far as they could be got on the organ. At a performance of *Messiah* with only the organ accompaniment, in order the more directly to represent the orchestra, he deliberately suppressed a great deal of the most typical organ tone, playing the Pedal part, for instance, with *violone* tone instead of the Open Diapason, arranging the organ all through so as to get as much the effect of string tone as possible where strings were to be represented.

When Mendelssohn's posthumous book of *Lieder ohne Worte* was published, and was being played everywhere, he thought it incumbent on him to present it to his organ-recital audience. In one of these *Lieder* there was a scale passage which went beyond the range upward of the organ keyboard. Most players would probably have contented themselves with modifying the passage to get it within range of the organ. But he would not be contented with that, and showed me how, after having played the passage as far as it would go on the 8-ft. Flute stop on the Great Organ, he had a 4-ft. Flute stop ready on the Solo Organ to finish up the higher notes of the passage as written. It was a little thing, but it was characteristic of his desire for accuracy in everything.

Another instance (amusing in a way) of his determination to do things the right way was in connection with the tuning of the band for an oratorio.

It had been the time-honored custom for the organist, when the band were to tune, to play a succession of harmonies on the Great Organ, all including the tuning note A, and this was supposed to be rather sublime. For an orchestral performance without the organ, the A to tune from has usually been given, by long custom, by the Oboe, and Best evidently thought that the most convenient thing for the band was to give them what they were accustomed to; accordingly, instead of sitting at the organ and playing chords, he pulled out the Orchestral Oboe stop and put a small lead weight on the A key, leaving it to sound until the band had finished tuning. It was really the most sensible thing to do. The amusing part of it consisted in the anger of some of the old stagers in the audience, who missed their accustomed effect. "So-and-so," they said (referring to a local organist), "used to give us some fine chords on the organ."

I cannot vouch for the following, but I saw it in print on what I believe to be good authority. At the interval between the two parts of an oratorio he was told by some one officially connected with the performance that they would like to hear the organ while the audience and chorus reassembled. This he considered (and rightly) an insult to him as an artist; he saw no more reason why an eminent organist should be asked to play when an audience were getting into their seats than an eminent pianist, to whom people would certainly not think of making such a request; and his practical rebuke was to cut four small wedges out of a bit of pencil and wedge down the notes of the chord of C and leave it sounding with the Diapason stops drawn; they "wanted to hear the organ," and they should hear it.

Lastly, it must be said that all Best's acquirements on the organ and in musical knowledge were entirely due to his own study and his own genius for the instrument. He had passed through no conservatoire training; with the exception of (I believe) a short course of lessons in his boyhood, he was no one's pupil but his own. All his execution on the organ, all his exceptional knowledge of organ effect, were the result of his own unremitting practice and his own innate æsthetic perception.—From *The Organ and Its Position in Musical Art*, by H. Heathcote Statham.

For some curious reason, up till quite recently music has been looked down upon as an unworthy profession. "Music," said one fine gentleman, "is an elegant art and fine amusement, but as an occupation it hath little dignity, having for its object mere entertainment and pleasure." The gentleman who made that remark was a barber and a surgeon by profession, and would have been completely forgotten but for the fact that he happened to be—the father of Handel!

New Books of Interest to Organists

Hymns and Church Music. By J. Lawrence Erb, F.A.G.O. Pages 134. Published by Wooster (Ohio) Conservatory Press. Price, 75 cents.

Mr. Erb has frequently rendered The Etude valuable service as a contributor, and our readers may be expected to be acquainted with his sincere and earnest style. The present book is divided into fourteen chapters, and is one of the best little works of the kind we have yet seen. The amount of detail Mr. Erb has introduced makes a special treatment of the book impossible, but we can assure all those interested in the subject that they will find Mr. Erb's book a very desirable work to possess.

School Hymnal. By Hollis Dann. Published by the American Book Company, New York, N. Y.

Mr. Dann's experience at Cornell University eminently qualifies him to compile a hymnal suitable for normal, high, private school and college use. The hymns, chants and anthems used in this collection are admirably collected. The principal national anthems of all countries are also included. In the case of "The Watch on the Rhine," the German words are also given. On discovering this, we turned in some consternation to the Russian and Austrian national anthems, but our worst fears were not realized. The words are in good honest English. We certainly recommend this book most highly to those whom it concerns.

Hints on Organ Accompaniment. By Clifford Demarest. Published by the H. W. Gray Co.

This little work concentrates the results of much practical experience and original thinking in a few well expressed chapters. Mr. Demarest is an able performer, and has told about many things which the young organist might spend many years in finding out. It will prove a valuable set of hints to any sincere organ student.

Those who seek to deter us by harsh criticism very often help us along by hardening our resolution to succeed. In one of his letters Weber says: "My whole life through I have owed much to hostility; it has been my best spur to excellence."

Church Organs
BUILT BY
HUTCHINGS ORGAN CO.
BOSTON, MASS.
Write us for any desired information about organs

H. HALL & COMPANY
New Haven, Conn.
MAKERS OF MODERN
PIPE ORGANS
Distinguished for Artistic Voicing
Dignified and Churchly.

—W. W.— KIMBALL COMPANY
CHICAGO . ILL.
BUILDERS OF Pipe Organs
For Churches, Auditoriums and Residences
Hundreds of Kimball Pipe Organs have been built in prominent churches throughout the United States
Plans, Estimates, etc., Furnished on Application.
Prices from $1,500 to $100,000

Established New York, 1851 St. Louis, 1873
GEO. KILGEN & SON
Pipe Organ Builders
ST. LOUIS, MO.
One of the most complete Pipe Organ Plants in the United States. Best of References.

Church Organs
Latest Approved Methods. Highest Grade Only. : : Established 1827.
Main Office & Works HASTINGS, MASS. P.O. Kendal Green, Mass.
Hook-Hastings Co.
BRANCHES:
Boston, New York, Phila., Chicago, Louisville, Dallas

Pipe Organs of Highest Grade Only
Our Instruments comprise all features which are of real value. Many years of practical experience. Write for specifications.
EMMONS HOWARD Westfield, Mass.

BOONE WM. R. CONCERT ORGANIST
Stearns Bldg., Portland, Ore.
INSTRUCTIONS: PIANO AND ORGAN

Austin Organs
The tremendous activity of 1910 in our factory continues unabated. Eighteen organs from two manuals to mammoth four manuals are now in course of construction.
Our academic voicing, superb tonal grouping, elaborate and trustworthy mechanical convenience and construction, based on the UNIVERSAL AIR CHEST SYSTEM, bring us many contracts without competition.
This is the best proof of our authority and pre-eminence in organ construction. And added to this the good words we always receive for satisfactory business dealings, and the history of low maintenance costs for our organs, are bringing us capacity work.
A request will bring detailed information.
AUSTIN ORGAN CO.
165 Woodland Street
HARTFORD, - - - - - CONN.

The Wirsching Organ
THE PIPE ORGAN OF
INDIVIDUALITY and EXCELLENCE
Merits and invites investigation. Literature, Specifications and Estimates sent on request. . . .
The Wirsching Organ Co.
SALEM, OHIO

The Musical Leader
PUBLISHED WEEKLY
$2.50 a Year
Ten weeks' trial subscription, fifty cents
The Recognized Authority on all Musical Matters for the Central and Western States.
In conjunction with ETUDE, advantageous CLUB OFFER:
MUSICAL LEADER, regular price $2.50 for year.........
And ETUDE, regular price $1.50 for year.........
Club Price $2.50 FOR BOTH
Address THE MUSICAL LEADER
McCormick Building. CHICAGO

FREDERICK MAXSON
CONCERT ORGANIST
Instruction in Piano, Organ, Theory
1003 South 47th Street, Philadelphia, Pa.

Faust School of Tuning
Pianoforte, Player-Piano, Pipe and Reed Organ. Course includes Tuning, Repairing, Regulating, Voicing, Varnishing, Polishing, daily experience in Chickering & Sons' Factory.
Oldest and best equipped school, formerly with "Conservatory of Music."
Year book mailed on request.
27-29 GAINSBORO ST. BOSTON, MASS.

TINDALE MUSIC CABINETS
Have you ever made this remark: "Please don't look at my music; it is in a frightful state"?
If you own a Tindale Music Cabinet your music is always in good order and you can find *what* you want *when* you want it.
STYLE E
A place for every piece;
Every piece in its place
Seven styles and sizes, Oak or Mahogany. Send for illustrative catalogue.
TINDALE CABINET CO.
28 West 33rd St. New York

ORGAN AND SONG RECITALS
BY
MR. and MRS. CLARENCE EDDY
Management, HAENSEL & JONES 1 East 42d St., New York
SEND FOR NEW CIRCULAR
Season 1911-12
Personal Address 930 West End Avenue New York

1,200 MÖLLER PIPE ORGANS NOW IN USE
68 in Pittsburgh; 68 in New York; 45 in Baltimore; 38 in Philadelphia; 32 in Cincinnati; 18 in Washington; 20 in Hagerstown. For Catalogues address M. P. MÖLLER, HAGERSTOWN, MD.

EDWIN ARTHUR KRAFT
Organ Openings, Concerts and Recitals
Tour of the United States and Canada
Entire Season, 1911-1912. (Write for Circular.)
For dates and terms, address the Organist, Trinity Cathedral, Cleveland, O.

Please mention THE ETUDE when addressing our advertisers.

Department for Violinists

Edited by ROBERT BRAINE

COMPETITION.

A LADY violin teacher writes: "I have been teaching the violin for over twenty years in a medium sized town in the West. I have made a good income from my teaching, and have had great success in developing a large number of good pupils. Recently there has come to our town a violin teacher who claims to have studied with a leading teacher in Germany. He is a showy public performer, while I unfortunately am too nervous to do myself justice in public. Several of my pupils have left me and gone to him, and he is getting many new ones that would have fallen to me had he not established himself in our town. He gives recitals, in which the most difficult pieces are played by my former pupils, who have studied with me for years—pieces which I have taught them. He never loses an opportunity to speak slightingly of me, and talks of my teaching as a joke. He gets the credit for the good playing of pupils whom it has taken me years of hard work to develop. Is this fair or right? I am afraid that he will eventually take all my business. I do not think he is much of a teacher, from what I have heard, but he is certainly giving me dangerous competition. What would you advise me to do under the circumstances?

"MISS A. B."

Our correspondent will find that there are many heartbreaks in this business of music teaching. The Bible says, "To him that hath shall be given," and this proves remarkably true in the profession of music teaching, since the last teacher always appropriates all that his predecessor has done.

TRAITOR PUPILS.

An artist paints a masterpiece, places his name on one corner of it, and the honor and glory of having painted it are his forever. A violin teacher by years of strenuous exertion produces a brilliant pupil. Through caprice or change of residence the pupil seeks another teacher, when Presto! all the good work of the first teacher becomes the property of the second. The pupil plays in the recital of the second teacher, who calmly appropriates all that the first teacher has done, just as if an artist should take the almost finished canvas of a brother artist, add a touch here and there, and boldly enter it in the exhibition as his own. As our correspondent says, it is neither fair nor right, but it is one of the hardships which go with the profession, and must be patiently borne.

Every teacher has experience of this kind. Music pupils are fickle and, I regret to say, often ungrateful. The new teacher is the one they recognise and extol to their friends, and give credit for whatever success they have in playing. Pupils often go from small to metropolitan cities, and in a few weeks or months, if their playing justifies it, they will be found playing in recitals and concerts, all the credit of their playing going to the new teacher, notwithstanding the fact that the teacher in their home town may have done years of good work to give them a foundation in violin playing. In a large city no one takes the trouble to inquire as to the antecedents of a music pupil, and whatever success he has becomes an asset of the school or private teacher with whom he is studying at the moment.

AMERICAN TEACHER FORGOTTEN.

Our correspondent must not think that the teachers in the smaller cities are the only sufferers in this respect. Hundreds of pupils study for years with our best American violin teachers, and then go to Europe, sometimes for only a few months. They invariably choose a teacher of international reputation, who is especially well known in America, and on their return calmly proclaim themselves as pupils of the great European teacher. If their American teacher is mentioned they either deny him altogether or else speak slightingly of him as having taught them some of the elementary principles of violin playing. When asked as to who their teacher has been they invariably mention Herr B, or Mons. D, or Sig. X, without a word of the faithful American teacher who may have furnished almost their entire education. Now this, you will say, is the height of injustice. So it is, but what are you going to do about it? You cannot brand your name on the pupil's forehead, detailing the number of years he studied under you, and giving your own estimate of the state of perfection to which you brought him. The pupil can be infallibly relied upon to name as "his teacher" the one whom he considers the greatest of all those under whom he has studied, even should he have had but half a dozen lessons from that one. I knew of an instance of a young lady from an Indiana town, who had lessons for five years from a good violin teacher in her home town, and who went to New York to "be finished." After three lessons from a teacher of considerable reputation she became ill and lay sick in a New York hospital for three months. After her return home she boldly proclaimed herself as the pupil of the New York teacher, and even spoke slightingly of the methods of her former teacher. This is an extreme case, but there are many like it.

This craze to be known as the pupil of a famous teacher is pretty much the same the world over. There is a story of Liszt, the great pianist, that he arrived unexpectedly in a small town in Germany and learned that a Miss X, a "pupil of Liszt," was to give a piano recital that night. As Liszt had never heard of the lady, much less having given her lessons, he was indignant and summoned her to his hotel for an explanation. The summons was obeyed, and it was a very pretty but shame-faced young woman who stood before him an hour later. Liszt started out to give her a severe lecture, but her grief and repentance were so evident that he was touched. "Play something for me," he said. He found she was not without talent, so the affair ended by his going over her pieces with her, and giving her many valuable suggestions. He dismissed her with the remark that he had saved her from a falsehood, in that she had now had at least "one lesson from Liszt," but coupled with some fatherly advice that she stand on her own merits thereafter.

As to specific advice in our correspondent's case, she probably has less cause for alarm than she thinks, always supposing that she is a really good, thorough violin teacher. As she resides in a medium sized city, where most of the musical people know each other, it is probably well known to the musical public that the pupils who have left her received the bulk of their musical education from her. She should lose no opportunity of telling her friends the facts, at the same time avoiding anything like ill-natured remarks about her competitor. If she is a teacher of talent and has done years of good work in her town the public is no doubt well aware of the fact, and after the first rush of pupils to the new teacher things will quiet down. Most of our correspondent's class will no doubt stay with her, and she will get new ones. If the new teacher stays and makes good, she may have to charge somewhat lower prices than he obtains if she finds that he is getting all the new business.

THE NEW TEACHER.

There is another feature which is not often thought of in considering competition among teachers, and that is that the exertions of a new violin teacher in a community do much to awaken increased interest in violin playing. Say there are twenty-five pupils in violin playing in a small city; the advent of a new teacher and his exertions to get pupils will easily increase the total number to forty, if not to fifty. If the two teachers are really competent and work hard enough to get pupils the number might be increased to seventy-five or a hundred. Getting new pupils is largely a matter of business ability, and if a music teacher puts the same energy and intelligence into the quest that a piano dealer does in selling pianos, he can increase his business almost indefinitely. Take the growth of mail-order business in this country, for instance, which has been enormous. Mail-order firms spend immense sums in developing their business, issuing huge catalogues, teaching people how to order, and interesting new people all the time. The same thing can be done on a small scale by every competent music teacher who uses the right methods. The coming of a new teacher to a town where there has been only one before does not necessarily mean starvation for both. If they both display the proper diligence in seeking new business it will not be long before each will have as many pupils as the one had before.

EVERY little while one learns something; but one forgets every minute of the day.—*A. Schopenhauer.*

VIOLINS AS ANTIQUES.

UNDER the new law governing the admission of old violins into the United States, instruments over 100 years old, and which are fully authenticated, will be admitted duty free as works of art, just as paintings, sculptures and certain other works of art are now brought in, but they must not be resold in this country.

Many violinists and connoisseurs will not at once see the significance of this, for, to them, it will only mean that they can purchase old instruments cheaper or can import them direct free of duty. But to the observant one the question of the authentication of the instrument will at once appeal. It will be noticed that the instrument to be admitted duty free must be one hundred years old, and that it must contain a label which shows when and where it was made, and such label must be proved genuine beyond doubt. This opens up a big field for discussion.

In the first place, old labels are manufactured by the thousands every day, and are such clever imitations that even an expert is sometimes deceived. Furthermore, some genuine old fiddles have had the original labels removed and spurious labels inserted. This does not change the value of the fiddle, nor does it alter its tonal qualities, but it does make it difficult to decide as to the maker of the violin and the date of its manufacture. In the next place, many old makers, makers who for one reason or another did not care to use labels, have inserted no labels whatever in their violins. How will these be judged? Again, many modern makers can imitate an old violin so perfectly as to deceive even the most expert. What will be done in these cases?

Finally, the whole situation resolves itself into a government guarantee of old instruments, for if the United States Government says that a violin is a genuine Guarnerius, it immediately places such an instrument in a guaranteed class, and enables the owner to set a justifiably high value on it.—*From the Violin World.*

STRING OIL.

THE great majority of violin players do not use string oil at all, and in the case of those whose hands are naturally dry they can get on very well without it. To the violinist who is troubled with clammy, sweating hands, however, string oil is a great assistance, if properly applied. The moisture from sweating fingers causes the strings to slighty relax and descend in pitch, so that a violin player so afflicted cannot keep his strings in tune, having to constantly keep tuning, even often having to stop in the middle of a solo to tune. The application of the string oil renders the string waterproof for the time being, and the moisture of the hand thus does not affect the pitch. The finger if damp also glides along the string much easier when a small amount of oil has been applied. Most of the best makers of Italian gut strings send out the strings slightly covered with oil, and the sufferer from damp fingers should keep them in that condition when in use on the violin.

Many prepared string oils are on the market at twenty-five to fifty cents per bottle, hut ordinary oil of sweet almonds, a year's supply of which can be obtained for five or ten cents at any drug store, will serve quite as well. Great care should be taken in applying the oil not to use too much, and not to allow any of the oil to get on the part of the string between the bridge and the end of the fingerboard where the bow is applied.

VIOLIN QUESTIONS ANSWERED

MR. BRAINE'S personal replies to ETUDE applicants for advice and information

F. K. B.—In the violin solo "Souvenir de Bade" by Leonard, "Bade" is not the name of a man as you suppose, but of a place. The translation would be, "Remembrances of Baden." In this solo, Leonard has tried to depict his impressions and memories of the gay life of this celebrated European watering place.

C. L.—1. A good violin cleaner which will not injure the varnish is as follows: Linseed oil 7 parts, oil of turpentine, 1 part, water 4 parts. Keep in a tightly corked bottle, and when used, shake vigorously, pour a small amount of the mixture on a piece of cheesecloth, and rub quickly over the violin. Then wipe off, and rub with a fresh piece of cloth. 2. If you are a professional violinist you ought to pay from $20 to $50 for a violin bow, but if you are a beginner or do not do any fine solo playing you may be able to make a bow costing $4 or $5 answer. 3. With two hours daily practice you should have your bow re-haired at least every six months.

M. E. S.—You fail to state of which of the Amatis your violin is a copy. Andrea Amati, probably born about 1530, was the acknowledged founder of the Cremonese school of violin making, the greatest school the world has ever known. His violins are rare and of exquisite quality. His sons Antonius and Hieronymus, made many excellent instruments. The greatest of the family was Nicola Amati, son of Hieronymus, who produced many masterpieces, and is also famed as the teacher of Stradivarius, Andrea, Guarnerius, Rugieri, and other famous makers. There were several other members of the family of lesser note. Amati violins do not command the price nor are they as much esteemed as the violins of Stradivarius and Guarnerius, but notwithstanding they are in high repute among violinists and collectors. 2. There is much difference of opinion among violin teachers in regard to aids to holding the violin. The great violinist Spohr advised the use of the chin rest, but does not seem to have thought anything further in the way of a pad or shoulder-rest necessary. He advised that the left shoulder be moved a little forward to support the lower part of the violin. The majority of violin teachers recommend the use of a velvet cushion, not attached to the violin, and worn under the coat in the case of a male performer, and pinned to the dress, or tied under the chin rest in the case of a female. A number of forms of shoulder-rests are on the market, and have attained a wide popularity. If the violin can be held firmly and in the proper position by the aid of any of these rests, there should certainly be no objection to their use. The entire matter should be left to the teacher, since pupils are of different build. I have seen many pupils who held the violin in perfect position without the assistance of anything in the shape of a pad, while others would require a large cushion and a very high chin rest.

F. L.—If you are studying to become a concert violinist, you no doubt practice on the violin three or four hours, or even more daily. Your idea of giving a portion of your time to studying the piano is a good one. It might be well for you to devote an hour or an hour and a half to piano study in addition to your violin practice. Every musician should understand the piano, and you will become a much better violinist from studying it.

M. G.—The correct manner of producing the vibrato was explained in the Violin Department of THE ETUDE in the July, 1910, number. If you are not a subscriber to THE ETUDE, you can obtain this number by sending 15 cents in postage stamps to Theo. Presser, 1712 Chestnut St., Philadelphia, Pa., publisher of THE ETUDE. The fact that you are unable to keep up the motion of the hand in the vibrato, probably comes from the fact that you grip the neck of the violin too tightly.

H. L.—An audience at an amateur comedy would hardly expect classical music from a student's orchestra playing between acts. Light overtures, marches, waltzes, medleys, etc., would probably be more satisfactory.

W. H. W.—Robert Richard, was a French violin maker of some note, who made violins at Paris, from 1740-1760. His violins have red varnish, and are of a flat model and large pattern. I do not know the violins of Francois Richard, Paris. The latter was probably the son or other relative of Robert Richard.

T. F. M.—You evidently load your bow down with too much rosin. A dozen or fifteen strokes over the rosin every time you play should be sufficient. If the rosin where the bow touches the string gets too heavily coated, it should be gently removed, taking care not to injure the string in the process.

ELGAR'S NEW CONCERTO

THE great dearth of violin music of the highest class is proved by the great interest which attends the appearance of a new violin work of real importance. Not for years has there been more interest in a new violin composition than that in the performance of the new violin concerto of Sir Edward Elgar, England's foremost living composer, which took place in London recently, the interpreting violinist being Fritz Kreisler. The accompanying orchestra was directed by the composer himself. The work was received with great enthusiasm by the audience, but the criticism was divided. While admitting that the new concerto is a good work, many of the critics maintain that it contains little inspiration and will hardly rank with the world's great concertos. The concerto is in three movements, opening with an allegro. The middle movement is an andante, and the closing theme, allegro molto. The work is not excessively difficult, barring some difficult double stopping. Following its *première* in London, many concert violinists all over the world are arranging to play it.

THE desire to "shine" in public is one of the most common forms of excusable vanity, and it is truly singular how many people are anxious and ready to appear in public without having had sufficient training. The result is usually painful alike for the audience and for the performer. One is reminded of the story of a young man who toiled assiduously to master about a dozen piece after which he appeared before a London audience and excited much popular admiration by virtue of his "brilliant" powers of execution. Upon trying over some scale pieces with Moscheles, however he made so many mistakes that Clara, Moscheles' little daughter, called out, "Mamma, what is the matter? Hasn't the gentleman learned his scales?"

Beauty and Economy walk hand in hand with that one soap—Pears—which has continued its successful course in the service of beauty for over one hundred and twenty years. The special properties which soften and beautify the skin

You'll Find Always in

the famous Pears' Soap—and only in Pears. It enables women to have lovely complexions and keep the skin in a constant condition of perfect health. Its cost is low enough for anybody. So while beauty is increased and complexions helped it is best for beauty and economy to use

15c. a Cake for the Unscented

PIANO TEACHERS

will find

"Little Journeys in Melody Land"
"Poetical Thoughts"
"Melodic Sunshine"

and other compositions by

NETTIE D. ELLSWORTH

gems for children and beginners. Ask your dealer or send for thematic circular to

N. D. ELLSWORTH & CO.
PUBLISHERS
7700 Sangamon St. CHICAGO, ILL.

CHAMBER MUSIC FOR VARIOUS COMBINATIONS

A selected list of ensemble numbers published in octavo size at a minimum price.

Violin, 'Cello and Piano

TOLHURST ... *Apres la valse*
" ... *Andante*
HADEN ... *Andante cantabile*
" ... *Alla danza*
TROUSSELLE ... *Tarantella*
" ... *Legende*
" ... *Polonaise*
" ... *Serenata*
" ... *Spring Song*
" ... *Caprice*
HADEN ... *Barcarolle*
LUCAS ... *Rondo*
HARRADEN ... *Andante by Gluck*

Two Violins and Piano

GAUTIER ... *Moorish Dance*
HAYWARD ... *Danse Bohemienne*
TOLHURST ... *Allegretto grazioso*
" ... *Adagio and Allegro*
GAUTIER ... *Maypole Dance*
" ... *Sabot Dance*
" ... *Spanish Dance*
ST. QUENTIN ... *Aladdin*
GAUTIER ... *Souvenir de Haydn*
WAREING ... *Danse Ancienne*
RATHBONE ... *Three Miniatures*
GABUSSI ... *Zingaresca*
MENDELSSOHN ... *Gondellied*
WEBER ... *Sonatina*
" ... *Rondo*
GABUSSI ... *Nocturno*
NEUKOMM ... *Barcarolle*
JACOBI ... *Barcarolle*
" ... *Menuet Sentimental*

Two Violins and Viola

BEETHOVEN ... *Trio*

Two Violins and 'Cello

ZOELLER ... *Suite*
BEETHOVEN ... *Op. 55. Trio*

Two Violins, Viola and Cello

TOLHURST ... *Allegro Moderato*
WAREING ... *Danse Ancienne*
RATHBONE ... *Three Miniatures*
BACHMANN ... *Intermezzo—Menuet*
VINCENT ... *Menuet and Trio*
TROUSSELLE ... *Haydn's Last Menuet*
STRELEZKI ... *Serenade*
MOZART ... *Symphony G No. 12*
" ... *Serenata (Posth)*
TAYLOR ... *Serenade (Pizzicato)*

The price of each number is 50c net, subject to a liberal discount. Selections made and sent upon request.

Theo. Presser Co., 1712 Chestnut St. Philadelphia, Pa.

THE LARGEST COLLECTION OF OLD AND MODERN TONE VIOLINS Are For Sale By AUGUST GEMÜNDER & SONS The Oldest Violin House in the U. S.
Send for our (2) Catalogues | 42 E. 23d St., New York

STENGER VIOLINS
Have distinguishing features over all other modern violins
Superior Tone, Pure Oil Varnish and Fine Workmanship
Sold under a guarantee. Price, $250.
W. C. STENGER, Maker of Fine Violins
26 Van Buren Street CHICAGO

ROOT VIOLINS
For over half a century the Root Violins have been a pleasure to lovers of the smooth, mellow, rich, even tone that denotes perfection in violin construction.
Prices $5.00 to $150.00
Purchasers may exchange any instrument at any time for a higher grade and have full value allowed.
Send for handsome catalog, illustrated in colors—violins, guitars, mandolins and supplies of all kinds. Easy music for beginners a specialty.
E. T. ROOT & SONS
8 Patton Bldg., CHICAGO, ILL

Have you a violin? Whose make is it? Is the label genuine? If it is, the violin may be very valuable. Find it out, by comparing your label with one of the Seven hundred and Seventy-eight Genuine Violin Labels published in our
PRACTICAL HISTORY OF THE VIOLIN
the only book of its kind in the world. SOLD FOR ONLY $1.50, worth $8.00-$10.00.
If you have a violin, if you are buying or selling a violin, you positively must have this book. One of the labels may be worth to you hundreds of dollars. Buy it from your book or music dealer or order directly from us. $1.50 ONLY. Free sample pages sent upon request. *Agents wanted* everywhere. Sooner or later every violin player will buy a copy.
THE H. BAUER MUSIC CO.
135 East 34th St., New York

CORDE DE LUXE
The Best Hot Weather Silk VIOLIN E
USED BY LEADING ARTISTS
15c Each $1.50 per Dozen
Catalog of fine violins sent free
MUSICIANS' SUPPLY CO.
60 Lagrange Street - Boston, Mass.

ANTONIO FROSOLONO
Engagements Now Booking Solo Violinist Pupils Accepted
Violin technic and brilliancy of tone a Specialty.
Pupil of Jacobsohn, Sauret and Carl Halier.
ADDRESS
Oakenwald Ave., Cor. East 44 Place Chicago, Ill.

TO VIOLINISTS
OVIDE MUSIN'S
NEW Composition for Violin with piano accompaniment
"EXTASE" Valse Lente De Concert
(Price, 85 cts. Net)
Orders received at 49-51 West 76th Street, New York City

SCHOOLS AND TEACHERS
Advertise Your Fall Sessions in THE ETUDE
SEND FOR SPECIAL RATES

Students' Popular Album
FOR VIOLIN AND PIANO
Price, 50 Cents
A striking collection of violin pieces suitable for pupils of the early and intermediate grades, lying chiefly in the first position and not going beyond the third position. There are in all twenty-one pieces, in various styles, well contrasted. The pieces are either original or specially arranged; none are to be found in any other collections. They will prove acceptable alike to the teacher and student, and will be found available for the recital, for recreation and for study.
THEODORE PRESSER CO.
1712 Chestnut St. Philadelphia, Pa.

THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

THE CONDUCTOR'S PARTY.

(A study playlet to be read at juvenile musical clubs.)

SCENE:—A large music room with raised platform at one end. The conductor's desk stands in the center at the front of the platform. Chairs are placed to right and left of the conductor's desk, also in the rear. The room is brilliantly illuminated.

THE CONDUCTOR.

(Putting on his gloves and picking up his baton.)

This party is for you, my dear little readers. I know my men, the quality of their voices and the color of their tone. We are coming together to-night for you to see and hear. Ah, there is my chief support, dear Miss First Violin!

MISS FIRST VIOLIN.

(A young lady with fair complexion and rosy cheeks.)

We're all dreadfully late, but the whole String family is on the way. I saw them

(She places her violin on the first chair to the left of the conductor's desk.)

MADAME VIOLA, MONSIEUR 'CELLO and SEÑOR CONTRABASS will be here in a moment. I called for the WOODWINDS, but they are all coming in BASSOON'S automobile.

(Enter MADAME VIOLA MONSIEUR 'CELLO and SEÑOR CONTRABASS.)

SEÑOR CONTRABASS.

(A large, cheerful-looking gentleman.)

I have rheumatism in every one of my strings to-night. I went swimming yesterday and caught a fearful cold.

MONSIEUR 'CELLO.

(A dashing young man in evening dress.)

Oh, well, a little thing like that won't affect your voice any! You always sing an octave lower than you are written.

MADAME VIOLA.

(An elderly lady with brilliant eyes. She moves about with agility.)

Dear MONSIEUR 'CELLO, I hope you are to sing for us to-night. I'm always thinking of gondolas and moonlight in Venice when I listen to you. Ah! my dear fellow, you are the sighing lover of the orchestra.

MISS FIRST VIOLIN.

Oh! Madame, I think your voices blend beautifully. Perhaps you will sing a duet with Monsieur. Could anything be more lovely than your singing together in the first part of the Andante in Beethoven's First Symphony?

THE CONDUCTOR.

(Looking toward the door.)

I do wonder where the WOODWINDS are. Usually they are so prompt. What a curious family, everyone speaking a different language, and so softly one can scarcely understand.

(Enter MRS. FLUTE, holding little PICCOLO FLUTE'S hand. They are followed by MISS OBOE, a shy girl and MR. CLARINET, an eloquent-looking person, and BASSOON, the humorist.)

THE CONDUCTOR.

(Extending his hand to MRS. FLUTE.)

How glad I am to see you and little Piccolo! What would we do without that aggressive little chap? He whistles and shrieks in all our storm music and pipes shrilly in all our military bands. Such a penetrating voice!

MRS. FLUTE.

How many people, my dear conductor, think of us as wood, when in reality we are descendants from the leg-bone of a bird! The cave men knew us, so did the Egyptians, the Greeks and the Romans. And that dear, lovable Pan, how he has helped us! Did you know we were the oldest instruments in the orchestra?

THE CONDUCTOR.

Yes, I know; we all have our family tree. Even I have mine. If you are the oldest I am the newest member of our party. Less than a hundred years ago conductors were nothing more than time beaters. I remember when I clapped my hands and stamped my feet to keep time;

THE LITTLE FLUTE PLAYER.

later we used the piano to give the orchestra their cues. Look at me now. I am a virtuoso, playing upon you people as a concert pianist plays upon the piano. The orchestra is my instrument.

MISS OBOE.

I must interrupt you two. I want you both to meet my cousin, Mr. Clarinet. He's young, too, not more than a century old. His voice is superb. Berlioz called it "Sweet-sour." Bassoon is also a cousin of his.

MR. CLARINET.

(Speaking in a rich, mellow voice.)

People have flattered me, I fear. My voice is flexible and has a range of three and a half octaves; but I can tell you frankly that my high tones are somewhat shrieky.

BASSOON.

(Breaks into the conversation laughingly.)

Mercy, that's nothing! I've been told that I squall like a pipe made out of a pumpkin vine. I'm like you, though, in one respect—I have flexibility. I'm not always humorous, as people generally believe. For instance, in Meyerbeer's *Robert the Devil* I am cold and pale—positively creepy and ghostly.

MISS OBOE.

I like you best when you are droll. You are the humorist of the orchestra, and you can't deny it, Bassoon.

THE CONDUCTOR.

Here are the Brasses at last. How they have improved since I first knew them! Every one of them have changed during the century. They can all sing in semi-tones now. You see, they use valves to secure the different length of tube.

BASSOON.

Ha! ha! Just think where we would be if French Horn took a notion to stretch out. We would be sitting on the floor, for he is seventeen feet long; the trumpet is eight and the tuba sixteen. It is only by their crooks and bends that they manage to sit comfortably in the orchestra.

FRENCH HORN.

Bassoon is right. Fancy a hunter carrying me when I am straight! In Beethoven's time I was nothing more than an old hunting horn. On the hunt they wound me round several times and slipped me over their heads. The Germans call me "Forest Horn." I have always produced a nice, a cool, woodsy sound, and nearly everyone can recognize my voice, it's so sweet and mellow. At one time people had trouble in reading my music; but, thanks to new devices, players have no trouble nowadays. Our fundamental tone is F. All French Horn players transpose at sight, reading in any key.

(Enter CORNET and TROMBONE.)

CORNET.

I brought Trombone along. He's not so popular as I. Why, every boy in town knows me. They can't mistake my voice because they hear it so often, in brass bands, in Sunday-school and in our orchestras.

TROMBONE.

(Looking at CORNET coldly.)

Well, I'm glad I'm not so common. Mendelssohn said I was too sacred to use often. For my part I would like to see any composer do without me. I can be lofty, majestic, pompous, heroic, devout, mocking, threatening. I'm as expressive as any or all of you put together.

THE WHOLE ORCHESTRA.

Please don't be offended. We know your versatility, and we know how every composer needs you. But tell us where Tuba is to-night.

TROMBONE.

He declared that he was too fat to get through the doorway.

THE WHOLE ORCHESTRA.

Nonsense! We'll go over and get him.

(They all go out with the exception of the Conductor.)

THE CONDUCTOR.

(Opening Beethoven's Fifth Symphony.)

Now I'm alone, I'll go over the score. Here are seventeen staves; I wonder how many piano students could read that page. Here on the first six staves are the family of Woodwinds. Here in the middle are the Brasses, separating the horns and trumpets from the trombones, and here on the last five staves are the Violin family.

(Goes to the piano and plays, bringing all the parts together transposing those which do not sound as written, and reading the different clefs at sight as he plays. A piano student, who is watching him through the keyhole, faints at the overwhelming feat. The Violin family pull him into the room; Herr TUBA and the BRASSES follow, leading the twin KETTLE DRUMS.)

MISS FIRST VIOLIN.

Here's a poor piano student I found in a faint outside the door. Don't be too hard on him, Conductor; he only reads from two clefs, you know. Tuba we found drinking soda water with the Kettle Drum. Now we are all here, can't we begin?

(They take their places in the chairs on the platform, the two Kettle drums going to the rear. The Conductor steps forward and raps with his baton. The piano student sinks into the nearest seat. At that moment the window opens and there stands a FAIRY HARP.)

THE HARP.

Watch out for Richard Strauss! He is on his way to our reunion. I am sent to warn you.

(She disappears through the window.)

THE WHOLE ORCHESTRA.

How horrible! We shall all be worked to death.

(They scramble under tables; they hide behind bookcases and chairs. The Conductor bars the door and the music student turns off the lights.)

THE END.

QUESTIONS.

Who is Richard Strauss?

Why did the orchestra fear him?

How high can the violin sing? How low?

How is the flute played?

How does the trombone player lengthen and shorten the tube?

Why do kettle drum players have to be skilful, when their part is so small?

Why do we need a conductor?

How many members in the Boston Symphony Orchestra?

Can you read an orchestral score?

(NOTE:—When the above story is read have each reader display a picture of the instrument he impersonates.)

HEARD AT LESSON TIME.

ETHEL, who tries four pages at a time. "I never can memorize."

Ethel, who scorns an easy piece: "I didn't practice that last piece you gave me. I just read it over once and I saw no use in practicing it."

Katherine: "I can't." She said it seven times during thirty minutes.

Jean, who plays the Rondo from Beethoven's *Sonata Pathétique* in rag-time tempo: "Well, for my part I think mine sounds more 'Rondoish' than Beethoven's!"

Mary, a country girl: "Oh, Miss Marsh, I just love that piece! I could play it all day."

Bessie, who has difficulty in playing Ellenrich's *Spinning Song*, declares ardently that she wants a Beethoven sonata to work on. "I'm always at my best," she says, "when a piece is too hard for me."

Grace, after two terms of lessons: "Why, I didn't know flats could have minors."

Imogene of seven asks: "What are those handles for at the bottom of the piano?" (She meant the pedals.)

AN ORCHESTRA IN HAPPYLAND.

TWO GAMES FOR LITTLE FOLKS.

THE MUSICIAN'S GALLERY.

This is the name of the first game. The object of the game is to familiarize young musicians with the names, portraits and the music of the great composers.

From the penny picture collections, or, better still, from pictured supplements of old ETUDES, procure as many pictures of famous composers as possible. At first we used sixteen, from Bach to Verdi. The pictures must be of uniform size (4x6 inches). Cut off the margins, leaving only the name at the bottom. Paste upon stiff cardboard, then cut the pictures into six pieces (1x4 inches). Place these blocks, picture side up, in the center of the table; at the word "Begin" each child dives into the pile and takes three pieces. If any of these pieces match, she puts them together. The children then march three times around the table, picking from any other player's "Gallery," and from the center pile any pieces they may recognize as belonging to them. They continue to build the "Gallery" and to march around the table in search of material until all the pictures are complete.

The players then arrange the "Gallery" at the edge of the table. The leader, usually the teacher, plays parts of familiar compositions from each composer represented on the table. The children begin their march again and the one who is first to recognize the composition shouts aloud the composer's name and takes his picture as his trophy. The one who captures the greatest number of pictures wins the prize. This game may be carried into the study of present-day musicians by using the pictures which have been issued in "THE ETUDE GALLERY OF MUSICAL CELEBRITIES" every month since February, 1909.

STARS OF THE OPERA.

The class is seated in a circle, with the exception of one who takes her place in the center; she holds a wand and she is called the "Star of the Opera." She begins to think of the hero or heroine of a well-known opera. When she has decided who it shall be she touches with her wand some one in the circle, at the same time saying the heroine's name. The one who has been touched must give the name of the opera in which the character is found and the composer's name. Thus, if the "Star of the Opera" says "Elizabeth" the answer must be "Tannhaüser," by Wagner. Should she fail to answer she leaves the circle at the same time, naming a new "Star," who takes the place of the latest one. The one who remains longest in the circle wins the prize. A short program of operatic selections may be used effectively at the close of the game. There are many interesting piano arrangements of operatic selections to be found in the ETUDES of 1910 and 1911.

Julius Rietz, Beethoven's friend and pupil, was once conducting a rehearsal in Leipsic. The singer was a soprano, who was notorious for her habit of singing off the key. After many tactful attempts to keep the singer in pitch, Reitz finally stopped the orchestra, and said: 'Madam, will you kindly give us the 'a'?"

MUSICIANS AND FLOWERS.

A Game in Acrostics.

THE first letter of the following flower names will spell a composer's name. Upon separate cards print the names of flowers, for example: *M*orning-glory, *O*xalis, *Z*innia, *A*lthea, *R*ose and *T*hyme. Give these cards to the player; from them he will get the name of Mozart. To another give *B*egonia, *R*ose, *A*lyssum, *H*eliotrope, *M*arigold, *S*milax. To the third give *F*ern, *R*ose, *A*nemone, *N*asturtium, *Z*innia. To the fourth give *R*hododendrons, *A*ster, *F*uchsia, *F*oxglove. To the fifth, *S*alvia, *T*hyme, *R*ubber-plant, *A*rbutus, *U*mbrella-plant, *S*unflower, *S*eringa. To the sixth, *L*ily, *I*caplant, *S*affron, *Z*innia, *T*uberose. To the seventh, *B*alsam, *A*nemone, *C*lematis, *H*ibiscus. To the eighth, *H*ollyhock, *A*lyssum, *Y*ucca, *D*aisy, *N*asturtium. Award a prize of the composer's picture to the successful players. After the game the leader should play short compositions from these composers and tell briefly some interesting points in their lives.

"THE GLASSES."

ABOUT two hundred years ago, in England, there was a rage for what was known as "The Glasses." In reality it was a harmonica, an instrument made of glasses, and which, by applying the finger moistened with water, produced tones which in that day were considered "agreeable concords."

Gluck, the father of the opera, made his bow before the public at the Haymarket Theatre, in London, as a performer on the musical glasses. In one of Horace Walpole's letters. (Horace Walpole was a writer of fashionable gossip of that day.) he describes Gluck's concert on the musical glasses as stirring the fashionable world.

"The Glasses" remained a popular instrument for many years, and Mozart and Beethoven did not disdain to compose for them.

Any boy or girl can make a harmonica with glasses. Take ordinary glasses that harmonise—the tone may be varied by water—and arrange the scale. In making the tone do not press hard upon the edge of the glass; try a light, caressing touch, and you will feel a slight vibration in the finger tips as the tone is produced.

TEACHER AND PILOT.

WHEN a great vessel leaves the dock she is fully manned and equipped for a long sea voyage, but before she can take her way across the long, gray stretches of ocean she has to be guided through the shallows and cross-currents of the land-locked bay. She is, therefore, placed in the hands of a pilot, who takes command of her until the harbor bar is safely crossed and she can be left in the hands of her own crew.

Remember that a music teacher can only pilot you through the preliminary stages of your musical study. He can only guard you from the dangers of starting wrong, and help you with his knowledge of the eddies and cross-currents, the shoals and hidden rocks, which encompass you at the beginning of your musical career. A time must come when you will have crossed the bar, and will have to face the ocean of life alone. See to it, therefore, that before you start on your musical career you are fully equipped with the sails of imagination, the captain and crew of intelligence and activity, a cargo of solid knowledge and a sturdy ballast of common sense.

HE who in literature is unfamiliar with the latest examples of the art, is considered uncultured. Should it not be likewise in music?—*R. Schumann.*

PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works

The Secret of Making a Good Start. "All's well that *begins* well" (to reverse the phrase of the master of Avon) would make a most excellent motto for teachers. One of the most important things about "getting ready" time is that of insuring the receipt of a full and complete stock of all of your teaching needs well in advance of the actual beginning of your season. Many teachers make the really serious mistake of postponing their selection of music until the opening of the teaching season in September. What is the result? The teacher finds himself confronted with the very necessary business of seeing that all of the old pupils come back as soon as possible. In the general confusion he has no time to make well-thought-out selections. He makes a haphazard selection, sends in his order and then expects to receive his selection in less time than express trains can possibly bring it to him. How much better it would be for both the teacher and the pupil if a well-chosen stock of standard musical necessities were already in the teacher's studio, long before the first fall pupil enters. This gives the teacher a chance to become acquainted with the musical novelties and to arrange his stock so that when the pupils do come he can "lay his finger" on any desired piece at once. Don't think that pupils do not notice whether the teacher has made these preparations or not. They "take it all in," and the estimate of the teacher's worth is based on little things (?) like this. Please send your "on sale" order at your earliest possible convenience and we will guarantee that the music will be received on the day you designate.

Piano Players' Repertoire of Popular Pieces. The foregoing is the title adopted for this new popular album for the pianoforte. We have been announcing this book for several months, and, although the book is now about ready, we will continue the special offer during the current month. This is a very comprehensive volume of attractive pieces of intermediate grade suitable for all occasions and adapted to all tastes. The volume contains in all thirty-nine (39) numbers, clearly printed from extra large plates and substantially bound. This is one of the best popular albums ever offered.

The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Mexican Dances for the Pianoforte. By Louis Jorda. This interesting and striking new work by a native composer is now ready and the special offer is hereby withdrawn. These pieces should make very attractive program novelties either for pupils' recitals or club work. They will also prove valuable for teaching. We shall be pleased to send the volume for examination to all who may be interested.

Treble Clef Album for the Pianoforte. The announcement of this new volume will prove of interest to all teachers who work with beginners or who have students in the early grades. We have now in preparation an album for the pianoforte which will consist entirely of pieces in which both hands lie throughout in the treble clef. We shall include in this volume the very best and most attractive treble clef pieces we can find. Every number will be a gem. All the pieces will be easy to play and the book will be carefully graded, starting with Grade 1. We shall avoid the common fault in most treble clef pieces of having them too difficult. A treble clef piece, to be useful, should be easy to play and suited to small hands. Moreover, it should be melodious and of such a character as to appeal to the young student. Our new volume is planned along these lines.

The special introductory price during the current months will be 20 cents if cash accompanies the order. If charged, postage will be additional.

New Gradus Ad Parnassum. The Trill. By Isidor Philipp. We are now announcing another volume of this important pedagogical work devoted to special departments of technic. We have so far published "Hands Together," "Left-Hand Technic" and "Octaves and Chords." The next volume to be issued will be the one devoted to "The Trill." This is a branch of pianoforte technic to which great attention should be devoted, and it should be a source of gratification to find assembled in one volume the siftings of all the best exercises by the great masters devoted to the trill. All forms of trills are treated, including trills for the weak fingers, trills for the strong fingers, for the right hand, for the left hand, the chain trill, combined trill and trills accompanying the melody.

The special advance price of this volume during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Large Platinotype Portraits. This house sells hundreds of thousands of platinotype postcard portraits of musicians, past and present. A special catalogue has been made of these. In fact, this house has made a great specialty of musical pictures of all kinds and sizes. We desire to draw special attention to the fact that we have these platinotype postcard pictures in large size, artistic, high-class portraits, unmounted but printed on heavy paper, size 9 x 11, for 50 cents each. Our stock includes:

d'Albert at piano, Auber, Bach, Beethoven (3 positions), Berlioz, Brahms, Bizet, Caruso, 2 Chopin, Dvorak, Franz, Gluck, Gounod, Grieg (2 positions), Handel, Haydn, Joachim, Koschat, Kubelik, Leoncavallo, Liszt, Lortzing, Melba, Mendelssohn, Mascagni, Mozart (2 positions), Meyerbeer, Nikisch (2 positions), Paderewski, Peischnikow, Rossini, Rubinstein (2 positions), Saint-Saëns, Sarasate, Schubert, Schumann (2 positions), Scotti (2 positions), Smetana, Strauss, Rich.; Verdi, Wagner (2 positions), Weber, Weingartner and Ysaye.

"Getting Ready" Time. One of Fontaine's fables has as a moral, "By the work ye know the workman." As a matter of fact, the worth of the workman may be discovered by watching how he prepares for his work. The good workman gets everything ready before he commences. The bad workman is the one who, when he is in the middle of his task, discovers that the implements and materials he needs to complete his work are miles away. Just now is "getting ready" time for the teacher and for the pupil. This is the time when the wise teacher comes to a positive decision regarding the teaching material to be used during the coming year. He reads the advertisements of leading firms as carefully as he reads a story. His life interest is in his work and he looks upon advertisements as keenly as he would scan his bank account. Every year new things are continually cropping up. He cannot afford to fail to keep in touch with the best in his immediate line. We are continually announcing the extraordinary features in the way of articles, music, etc., which are being presented from month to month as a part of THE ETUDE.

Perhaps we dwell far too little upon the advertising section of THE ETUDE. For many of our readers the advertising section introduces ideas, new works and new implements which may easily result in a saving of far more than the entire cost of the year's subscription. If you have not been reading the advertisements in THE ETUDE with the same interest you have given to the other parts of the journal, "getting ready" time is a fine time to commence.

Letters From a Musician to His Nephew. By E. M. Bowman. Perhaps "Master Lessons in Piano Playing" might have been a better name for this book, for the distinguished teacher, Mr. E. M. Bowman, has carefully sifted the best ideas in modern teaching practice as applied to the piano and arranged them in systematic order, so that the student and the teacher may employ them at once. The popular style of presentation is a decided advantage because it makes the book much more readable than a bald technical exposition of the same facts could ever be. Mr. Bowman writes in his wholesome, common-sense style to an imaginary nephew, that nephew being Mr. Bowman himself as he was in his own youth. The book is in no sense a mere commentary upon piano study, but a regular course in the foundation principles of instruction. No student or teacher can read this book without being greatly helped. The advance of publication price is 40 cents.

Summer Early Closing. This is a very important subject between patrons and a mail-order house. It is the aim of this *mail order music supply house* that every order shall have attention on the day of its receipt. We close at 5 o'clock and on Saturdays at 1 o'clock. If our patrons could so arrange their orders that they reach us only a little time before these closing hours we can guarantee our usual prompt attention.

Many of our patrons have been surprised at the short time that it takes for an order to be returned satisfactorily filled. The 24-hour radius around Philadelphia is very large; the 48-hour radius is much larger than anyone would suppose. It includes Ontario, Indiana, Michigan, Georgia, South Carolina, etc., etc.

THE ETUDE is getting ready for a "BETTER-THAN-EVER" year. Watch next month's issue for an important announcement. In the meantime let us tell you about an issue which will appear in the early Fall—the best issue we have ever planned. It will be called

The "Self-Help, Uplift and Progress" Etude

This ETUDE will be full of the kind of inspiration which will make both young and old want to do better and greater things in music. It will show you how to help yourself, the true road to success. Some of the foremost musicians and public men of our time will participate through articles, letters and interviews. The list includes such men and women as **Thomas Edison, Mrs. Bloomfield Zeisler, Booker T. Washington, Dr. G. Stanley Hall, Capt. Richmond P. Hobson** and many others. Just the "quickening" issue you need to start the new season right. You owe it to all of your musical friends to let them know what wonderful value THE ETUDE gives at $1.50 a year. Subscriptions may commence with any issue.

THEODORE PRESSER CO.
Philadelphia, Pa.

Four-Hand Musical Scenes. By Robt. Fuchs. We will offer during the present month and for this month only, a collection of most excellent original four-hand music by a well-known European writer. The pieces are all of a characteristic nature. In fact, they are scenic, so vivid are the pictures. They are about third or fourth grade. Among the names we find "Pastoral Scene," "Festival Sounds," "Patriotic Song" and "Slavic Dance." The principal feature of this set is that they were originally composed for four hands, which makes them doubly interesting. We have known a number of players who would never play four-hand music unless it were original. Experienced players of four-hand music know just how much better it is to play four-hand music than to have an arrangement from another instrument or from a two-hand piece.

We shall be pleased during the present month to send a copy to anyone who desires this set of compositions. The price will be only 20 cents, postpaid.

Bach Album. The Bach Album is progressing very favorably and will soon be ready to be delivered to the advance subscribers. We aim to have this Bach Album the best easy Bach Album that has ever been issued. It will be arranged in progressive order, and only those pieces that have met with unusual favor will be included in it. It will be one of the best easy instructive works that it is possible to get together. The reason for the delay in this work is because the editing is being done in the most careful manner.

Our special price on this volume is only 20 cents, postpaid. It will be ready in time for fall teaching.

Two Against Three. By Chas. W. Landon. We will continue the special offer during the current month on this useful new work. It is a complete exposition of the subject of combined rhythms. There is, first of all, an explanatory introduction, in which all the various methods of teaching this device are given in full, with examples and illustrations. The latter part of the book consists of a number of short studies selected from various masters and from the great composers, all introducing the device of two against three in some form or another, and progressively arranged.

The special introductory price during the current month will be 25 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Twenty-six Four-Hand Pieces. By F. Neumann. We will continue during the current month the special offer on this new instructive volume of four-hand pieces. This is one of the best works of the kind we have ever seen—the work of a contemporary European teacher and composer. The pieces are to be in progressive order, and they are composed of original and well-contrasted material. None of them are arrangements, but are genuine four-hand pieces, written in duet style, with the work very evenly divided between the two players and carefully balanced in grade. Such a volume should prove invaluable for the practice of sight reading, ensemble playing and for general duet work.

The special introductory price of this volume during the current month will be 25 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Fall Music Supplies. Early Ordering. The vacation period is rapidly drawing to a close, and the fall work begins to loom upon the horizon; we assume that all active music teachers are now perfecting their plans for the new season and that in a few weeks the usual stir and bustle will pervade the professional atmosphere. One of the troublesome features of a teacher's work is the selection of useful and pleasing material to meet the needs of pupils; this difficulty, however, is minimized by our well-known "ON SALE" plan under which it is possible for a teacher to obtain a year's supply of pieces, studies, collections, etc., in all grades ready for use and subject to return if not used. More and more teachers adopt this plan each year and we are making our usual elaborate preparations to take care of the deluge of "ON SALE" orders that will reach us early in September, but we wish to impress our patrons with the fact that while our service is at all times the most prompt and particular, it is nevertheless advisable to place "ON SALE" and "selection" orders as early as possible. We now have on file a very large number of orders subject to shipment on or before August 1, others for August 15 and still others for September 1. All such orders receive special care and attention, and, as there is no compulsory hurry in filling them, the recipients of the music will be sure to get the best possible assortment.

Too many teachers delay sending in their fall orders until the music is actually needed; this means a loss of time and money for which the music dealer is often held responsible. We urge all teachers to place their fall orders as early as convenient, and thus avoid disappointment; those in distant places are particularly reminded that no matter how promptly an order is filled, it is impossible to overcome the item of time *necessary* for the transit of the order by mail and the delivery of the music either by mail or express; still the mail and express services are excellent, and if the customer will do his or her share no annoyance need ensue.

Melodic Second Grade Studies. By A. Sartorio. Op. 901. This set of studies will be the last ones in this series of studies by this well-known composer. This set we consider the very best writing that he has done. They rank somewhere between Streabbog and Duvernoy, Op. 120, but we consider them much superior not only from a musical standpoint, but also from a technical standpoint. In this particular set he has done his most excellent writing. We cheerfully recommend this set to our patrons in search of interesting, instructive and easy modern piano studies.

Price will be 20 cents, postpaid, to all those who send their orders in advance.

Songs of Praise and Devotion. We withdraw from advance of publication offer this work, a book of 200 pages, containing 190 songs for the Sunday-school and all religious gatherings, compiled by one who is suited in every way to do work of this kind. A great many of Mr. Flagler's most attractive Sunday-school compositions will be found included in this work. The book includes directions as to how to sing in public worship, prayer responses. It is bound in boards and sells at $30 per hundred. We will be glad to send a specimen copy, postpaid, for 35 cents.

Style and Dexterity. Pianoforte Studies, Op. 903. By A. Sartorio. This new work is now ready and the special offer is hereby withdrawn. We would advise all teachers in search of modern and effective fourth-grade studies to give this book a careful examination. We will cheerfully send copies for this purpose to all who may be interested. The book is no longer to be had at the special advance price.

Summer New Music. Thousands of music teachers throughout the whole United States take advantage of our *New Music On Sale Plan*. There is no doubt but that almost as large a number of music teachers are working during the summer as during the winter months, and for the convenience of those teachers we send out two or three small packages of new music. A postal card will bring these packages. The same large discount is allowed as on sheet-music publications of our own publication when purchased outright. Teachers have found it a great convenience to have a dozen pieces of new music coming to them once a month during their busiest season.

The First Months in Pianoforte Instruction. By Rudolf Palme. The ability to teach successfully is partly a natural gift and partly an acquired science. Experience develops this into an art. These three attributes—namely, natural ability, trained knowledge and experience, are essential. No matter how pronounced may be your natural gifts, you will be severely handicapped unless you have some outline, some chart to pilot you over the elementary work. This is just what the author of this book has been successful in accomplishing in the new work, which has been revised and expanded by American experts. You are not compelled to follow this book blindly. It admits of all manner of interpolations to fit special pupils, or to make it conform more to the ideas of the individual teacher who has "ideas of his own." Palme has made a compendium of the exercises and theory most widely employed in the elementary work in German conservatories. It will prove an extremely desirable hand book of elementary instruction—a kind of compass which the young teacher may well possess to advantage. The advance of publication price is 15 cents.

Imaginary Biographical Letters from Great Masters. The whole trend of modern pedagogical effort is to make study more attractive, more fascinating. Instead of forcing the child to study, the studies are made so alluring that the child is naturally drawn to them. This was the main object of Alethea Crawford Cox and Alice Chapin in telling the stories of the lives of the great masters in letter form, just as if the masters had written them themselves. Imaginative in conception, this book is thoroughly practical in its plan and execution. For the dull pupil who demands the quickening touch which "fancy" only can give, these letters will prove invaluable When gift-time comes, this book should be remembered, as it will make an addition to the child's musical library which will be frequently consulted. This book has been withdrawn from our special advance offer and the price now is $1.25 per copy.

Instructive Album. By Carl Koelling. We have in the course of preparation an original Instructive Album by this admirable writer. The pieces in the latter part of this album are about in the second grade, suitable to be taken up by any instruction book. The main feature of this album is that it is good music, and at the same time having the technical elements in it. All the pieces are original and of a pleasing nature. They are what you might call "pure piano music." We look forward to giving a great deal of pleasure with this Instructive Album. It will lighten the drudgery of practice and at the same time increase the technic of the player. There is something both for the heart and the hands to do in this little volume. It will, we are sure, find its way into great popularity as time goes on, because if a copy is once used by a teacher it will certainly be followed by others.

The advance price on this work will be 25 cents, postpaid.

Violin Strings, Etc. Our Merchandise Department has several valuable things to offer, and is at all times prepared to execute orders for strings, bridges, pegs, rosin and miscellaneous articles required by players on stringed instruments of all kinds. For use in hot, moist weather we are selling large numbers of silk violin E strings, the most popular being known as the "Japanese Silk E;" this string has three lengths (three full length E strings) and is sold for 25 cents, net. We are told that it outwears any string on the market, and that the tone is perfect. For those who are particular about their G strings we recommend a specially made silver wound G on silk floss; this is guaranteed to be free from the slightest rattle and, to outlast all others; we have cheaper G strings, but this one costs one dollar, postpaid.

Edward MacDowell. Many of our readers, admirers of this celebrated American composer, will be glad to know that it is possible to obtain a large portrait, size 8 x 12, mounted on a board 16½ x 22, postpaid for $1.00.

Musical Picture Book for the Pianoforte. By Octavia Hudson. This work is for the very tiniest tots. It is written by a practical kindergarten teacher; one whose life is spent in teaching little children. The writer possesses the peculiar gift of knowing just what is needed for the very elementary studies, and at the same time is capable of producing suitable material. To these studies there will be suitable words. These may be taken up by children knowing very little, if anything, about music, and it will be a positive addition to the childish literature in music.

The special offer, which is only 25 cents, will be continued during the present month.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash with orders.

PROGRESSIVE TEACHERS invited to Correspond with LOUIS ARTHUR RUSSELL, CARNEGIE HALL, MANHATTAN, or the Publishers, regarding the introduction and use of the Russell Systems of Music Study for Pianists, Vocalists, and Theory Class Work. The Russell books are coming into use among earnest musicians throughout the country.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa., and 1714 Chestnut St., Philadelphia, Pa.

SUMMER STUDY WITH LOUIS ARTHUR RUSSELL. Author of "Russell Books" for singers and pianists. Address Mr. Russell at Carnegie Hall, Manhattan, for particulars regarding Normal Courses (June and July), circulars, etc.

MUSICAL COMPOSITION LESSONS. A limited number of students accepted for private instruction, beginning September 5, 1911. Circulars and information on application. Address Mr. William D. Armstrong, Alton, Illinois.

TAUSIG HAND EXPANDER for shaping and increasing expansion of pianists' hands. One dollar, postpaid. Essex Publishing Co., 854 Carnegie Hall, Manhattan, New York, N. Y.

CHURCH ORGAN PEDALS attached to upright pianos without rollers (circulars). T. H. Knollin, Syracuse, N. Y.

PIANO TEACHER desires position in school or college. Holds a teacher's certificate from leading Philadelphia conservatory. Address R. C., care THE ETUDE.

EXPERIENCED PIANO TEACHER desires position. L. Seyburn, Manassas, Va.

WANTED. Position as teacher of piano and harmony. Teacher's certificate from Leefson-Hille Conservatory in Philadelphia. Ten years' experience—six years with Julius Leefson. Address Box 34, Sharon Hill, Pa.

EDUCATED YOUNG LADY, who has taught music for five years, desires to teach in the lower grades in a musical college, also finish her musical education. Can furnish best of references. Address Box 13, Route 6, Lancaster, Pa.

WANTED. Gentleman or lady who knows the piano and who will assist a Canadian German Doctor of Medicine by profession without accessible funds to the extent of $10,000 to develop an entirely new idea regarding a most important phase of modern piano construction, relating to a simplified keyboard and one which would revolutionize piano playing and composing, simplifying each to an astounding degree. Absolute secrecy. Even division of enormous profits. Address Dr. Klotz, Lanark, Ont., Canada.

SAMPLE FREE. Have you got them? If not, our teachers' specialties are winners. System, St. Joe, Ind.

THE BEGGAR MAID. Poem by Lord Tennyson; music by Henry Clay Frank. Key of E flat; range from C to F. Regular price, 40c.; introductory price, 10c., silver, by mail. The Opus Pub. Co., 2036 Vine St., Philadelphia.

WANTED. Position as primary teacher in piano by October. Just finishing a thorough course in piano and harmony. Lila M. Maring, 521 Bigelow St., Peoria, Ill.

WANTED. Position as organist and choirmaster in some Catholic church during August or September in or near Los Angeles. Address Prof. R. J. Lamb, Organist and Choir Director, St. Patrick's Church, Fort Worth, Tex.

FOR SALE. Two-manual pedal bass reed organ. Cheap. A. K. Shauck, Shelby, Ohio.

SCHOOL OF PIANO TUNING
REGULATING AND REPAIRING
Thorough, practical individual instruction in repair shop, enabling students to start for themselves in a short time; free practice. Low terms. 19th year. Diplomas granted. Prospectus.
ALEX. SCHEINERT
2849 N. 11th Street Philadelphia, Pa.

AMATEURS' Compositions prepared for print. Music composed to words. Arranging done for Orchestra, Piano or Band. H. Bauer, 135 East 34th Street, New York.

JACOBS' ORCHESTRA MONTHLY is a 100-PAGE Music Magazine for Violinists. 32 pages of New Music (Two Numbers for Full Orchestra and Piano) in each issue.
THE CADENZA is a 40-PAGE Music Magazine for Mandolin, Banjo and Guitar players. Every issue contains 12 pages of New Music. Yearly SUBSCRIPTION (each) $1.00. Canada, $1.25. Foreign, $1.50
10 CENTS in stamps will bring you a sample copy of either magazine.
WALTER JACOBS, Publisher BOSTON, MASS., U.S.A.

PIANO TUNING
Regulating and Repairing
A Complete Course of Self-instruction for the Professional or Amateur
By J. CREE FISCHER
PRICE $1.75
A work of great practical value. Arranged systematically in lessons and thoroughly illustrated, making a book that can be used for self-instruction, correspondence courses or text book in schools and conservatories. A valuable lesson is that on the tuning, regulating and repairing of reed organs. We think a work of this kind will appeal to teachers and musicians who live in the smaller towns and rural districts rarely visited by professional tuners, and then not oftener than once a year. It will also be a valuable work for a young man or woman who wishes to add to the income from teaching by keeping pupils' pianos in order.
THEO. PRESSER CO., Philadelphia, Pa.

Theodore Presser Co.

PUBLICATIONS JUST ISSUED

AUGUST, 1911

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts.
Use the number, not the title, in ordering.

PIANO SOLOS.

No.		Grade.	Price.
9008	Golden Days, March, *H. Engel*	2	.40
9009	Treasured Keepsake, Waltz, *H. Engel*	2	.40
9010	Perfect Contentment, Polka, *H. Engel*	2	.40
9011	Dancers' Delight, Schottische, *H. Engel*	2	.40
9012	Flight of Time, Galop, *H. Engel*	2	.40
9013	In Full Chase, Caprice, *H. Engel*	2	.40
8942	Just in Time, Tarantella, *N. S. Calamara*	2½	.40
8943	In Pastures Green, Romance, *N. S. Calamara*	2½	.40
8944	Tender Caress, Waltz, *N. S. Calamara*	2½	.40
8971	Oriental Patrol, *C. Lindsay*	2½	.40
8972	In Seville, Span. Dance, *C. Lindsay*	2½	.40
8973	In Leafy Bower, Caprice, *C. Lindsay*	2½	.40
8974	Flight of the Fairies, Scherzo, *C. Lindsay*	2½	.40
9007	Jubilation, Waltz, *P. Renard*	2½	.50
8985	Rip Van Winkle and the Dwarfs, Characteristic March, Op. 220, *F. P. Atherton*	3	.60
8986	Happy Dreams, Caprice, *C. Bonner*	3	.50
8951	Amitie, Waltz, *J. B. Denys*	3	.60
8980	Sprightly and Gay, Polka, Op. 10, *A. F. H. Lehmann*	3	.50
8997	Whispered Secrets, Song Without Words, *C. Lindsay*	3	.50
8959	Lullaby, *C. S. Mallard*	3	.25
8952	No Surrender, March, *R. S. Morrison*	3	.40
8953	Undulation, Valse Lente, *R. S. Morrison*	3	.40
8954	Nip and Tuck, Polka Caprice, *R. S. Morrison*	3	.50
8956	African Antics, Characteristic March and Two-step, *R. S. Morrison*	3	.50
8999	With Dainty Step, Danse Caprice, *O. M. Schoebel*	3	.60
8958	Laughing Blossoms, Graceful Dance, *L. G. Jorda*	3½	.60
8955	Coryphées, Air de Ballet, *R. S. Morrison*	3½	.40
8982	In Battle Array, March, *H. Beaumont*	4	.50
8977	Menuet Badin, Op. 115, *F. Dolmetsch*	4	.50
8989	Hunting Song, *F. L. Eyer*	4	.50
8950	Marionettes' Wedding March (La noce de Pierrot et Pierrette), *B. V. Giannini*	4	.50
8720	Cherished Memories, Nocturne, Op. 210, *F. P. Atherton*	4½	.60
8987	Distant Chimes (Ferne Glockenklänge), Op. 395, *C. Bohm*	5	.60
8976	Prima Stella, Air de Ballet, *C. Carbonnier*	5	.40
8978	Concert Valse, *A. W. Lansing*	5	.60
8968	Moonlit Waves, Reverie, *J. W. Russell*	5	.60
8969	Romance Pathétique, Op. 78, *A. Hegner*	6	.60
8940	Grande Polonaise, Op. 271, *A. de Kontski*	7	.50
8040	Fantasie Impromptu, Op. 45, *R. W. Gebhardt*	8	.80

PIANO DUETS

No.		Grade.	Price.
8983	L'Angelus, *C. Gounod*	1	.20
8984	Serenade, Berceuse, *C. Gounod-F. Derrient*	3	.50
8946	Crown of Triumph, Military March, Op. 221, *F. P. Atherton*	4	.60

PIANO STUDIES.

No.		Grade.	Price.
8695	Octaves and Chords, *I. Philipp*	5-8	1.00
8684	Style and Dexterity, Op. 903, *A. Sartorio*	4-6	1.25

VIOLIN AND PIANO.

No.		Grade.	Price.
8998	On the Lake, Op. 48, *F. A. Williams*	3	.40

PIPE ORGAN.

No.		Grade.	Price.
8975	Woodland Reverie, *R. Diggle*	3	.50

SONGS.

No.		Grade.	Price.
9006	One Little Word, Serenade, *H. Parker*	3	.40
8960	She'll Wear a Rose in Her Hair To-night, *H. W. Petrie*	3	.60
8961	I Knew at Last 'Twas You, *L. Schmidt*	3	.40
8935	Give Me Thy Loving Heart, *S. F. Widener*	3	.60

OCTAVO ITEMS, CHORUSES AND PART SONGS.
MIXED VOICES (SACRED).

No.		Grade.	Price.
10123	O for a Closer Walk With God, *A. U. Brander*	3	.15
10124	O Love That Will Not Let Me Go, *E. S. Hosmer*	3	.10
10125	The Lord's Prayer (Pater Noster), *L. Niedermeyer*	3½	.10
10122	Nearer Thy Presence, Trio, Soprano, Contralto and Tenor, *H. W. Petrie*	3	.15

WOMEN'S VOICES.

No.		Grade.	Price.
10128	The Lord Is My Shepherd, *J. C. Warhurst*	3	.10

PROFESSIONAL DIRECTORY

ARTISTS AND TEACHERS

ARAMENTI School of Vocal Music. Seattle, Washington. 206 and 209 Arcade Bldg.

ATLANTIC CITY Mrs. J. H. IRELAND. Summer and Winter Sessions. Practice Periods arranged. 1811 Pacific Ave.

BARRY MME. OLIVE. Teacher of Singing. THE ELDER LAMPERTI METHOD. 4542 N. Ashland Ave. CHICAGO

BEAUMONT MRS. CARRIE R. Pianiste. Teacher of Piano and Harmony. Sight Reading. Studio 507 Tilford Bldg. Portland, Ore.

BECKER GUSTAV L. Pianist. Composer, Teacher. Steinway Hall. New York, N. Y.

BECKER LUCIEN E. Music School. Concert Organist and Pianist. 875 Multnomah St. Portland, Ore.

BOGERT WALTER L. BARITONE. Teacher of Singing. Recitals and Lectures. 611 Madison Ave. New York City

COLLINS ARTHUR L. Piano and Organ. Recitals. Instruction. 565 Orange St. NEW HAVEN, CONN.

DENISON EMMA K. Private Lessons in Voice & Sight Singing. 74 W. 92d St. New York City

DEVINE, LENA DORIA Teacher of Singing, 1425 B'way New York, N. Y.

GARTON SAMUEL B. Artists furnished for all occasions. 828 S. Wabash Ave., Chicago, Ill.

GILBERT MME. WAGNER, Teacher of Piano, Leschetizky Method. Pupil Xavier Scharwenka. Court Pianist to the Emperor of Austria. Studio, 826 Carnegie Hall, New York.

GOODRICH A. J. & Mme. FLORENCE A. 4 Square Saint Ferdinand, Paris, France

HARGRAVE C. O. Portland, Ore. 417 Sterns Bldg. Pianist and Teacher Modern Methods

KAUFMANN MINNA. Lehmann Method. Concert Singer and Teacher. Carnegie Hall. New York, N. Y.

KROEGER E. R. Concert Pianist, Organist. School of Music. Musical Art Bldg., St. Louis, Mo.

MAGEE MAUD GOODELL. Contralto-Oratorio, Recital, Concert. European reputation. 866 Green Street, San Francisco, Cal.

MARRACCI MME. A. Instructor of Vocal Music. Sang leading roles with Tetrazzini, Caruso. Highly recommended by Bonci. 978 Union Street, San Francisco, Cal.

MATHEWS W. S. B. Piano. Denver, Colo., No. 25 E. 18th Ave.

MATHEWS MRS. BLANCHE DINGLEY, Piano and Method of Teaching. No. 25 E. 18th Ave., Denver, Col.

MONZEL M. A. Organ—Piano—Harmony. 503 Kimball Hall. Chicago, Ill.

MONTEITH John Claire. Baritone—Concerts, Recitals. Tone Placing a Specialty. 507-8 Columbia Bldg., Portland, Ore.

MOULTON Mrs. M. B. Piano Instruction. Studio—Sternberg School. 10 S. 18th St. - Philadelphia

PATTERSON ELIZABETH KELSO. Soprano and Teacher of Singing. Studio 257 W. 104th St., New York, N. Y.

PETERSILEA MRS. CARLYLE. Solo Pianist and Teacher. 101 W. 85th St., New York City

PORTER MISS MAY E. Teacher of Piano. Testimonial from Dr. Wm. Mason. Send for circular. Studio, 186 Avery Ave., Detroit, Mich.

PROSCHOWSKY FRANTZ. Vocal & Operatic Training. Fasanenstr. 44, Berlin, W. Germany

SHASTID JONS. & MARY BARTON. Piano. Authentic Grieg and MacDowell teachers. Park Theatre Bldg. Hannibal, Mo.

STEELE MARY HINMAN. Teacher of Singing. Voice Building a Specialty. 508 Kimball Hall - Chicago, Ill.

STERNSDORFF ELSE. Concert Pianist. Pupils accepted. Teachers' training courses engagements for 1909 10 [illegible] 21 Stephan St., [illegible]

STEWART H. J. Organist. Vocal. 876 Sutter St. San Francisco, Cal.

STOCK GEO. CHADWICK. TEACHER OF SINGING. Thoro fundamental training. Individual development. A successful Vocal Studio. Established 1893. New Haven, Conn. Less expensive than N. Y. or Boston. Write for information.

TRACY CHARLES LEE. Piano Instruction. Certified Leschetizky Exponent. Carnegie Hall, New York, N. Y.

VEON CHARLES. Compositions Revised. Solo Pianist and Teacher. State Normal School - California, Pa.

YOUNG WALTER S. Teacher of Singing. 801-802 Carnegie Hall, New York

THEORY AND NORMAL COURSES

BISBEE GENEVIEVE. Leschetizky Method. 38 E. 60th St., New York, N. Y.

BURROWES Course of Kindergarten Music Study for Teachers. 1017 St. Antoine St., Detroit, Mich.

COLLEY BESSE EDMONDS, Pianist. Normal Training for teachers and students preparing to teach. Correspondence invited. Fuller Bldg., 10 S. 18th St. PHILADELPHIA, PA.

DUNNING System of Music Study for Beginners. 225 Highland Ave., Buffalo, N. Y.

FLETCHER —COPP. Kindergarten Method for Teachers. Box 1336. Boston, Mass.

KERN MR. CARL WILHELM, Teacher, Composer, Musical Editor, Piano, Organ, Harmony and Composition, Strassburger Conservatories of Music, St. Louis, Mo.

KINDERGARTEN Music. Normal Lessons. Special training for teachers by mail. Miss J. A. Jones, Huntington Chambers, 30 Huntington Ave., Boston.

STORER H. J. Composer, Music Editor. Manuscripts revised and corrected. Arrangements. 150 Tremont St., Boston, Mass.

INSTRUCTION BY MAIL

HARMONY Counterpoint and Composition. J. PAUL MILLER, MUS. BAC. 1525 N. 58th St., Philadelphia, Pa.

SHEPARD SYSTEM OF PIANO and Harmony by Mail. Carnegie Hall, N. Y., and Orange, N. J.

SCHOOLS AND COLLEGES

ARRILLAGA Musical College, V de Arrillaga, Dir. College Bldg., 2315 Jackson St. San Francisco, Cal.

BARTEL Musical College. Piano, Violin, Voice, Theory, Orchestra. Mantua, Ohio

BEETHOVEN Conservatory of Music. St. Louis, Mo. Brothers Epstein, Director

CALIFORNIA Conservatory of Music. Leandro Campanari, Director. 26 O'Farrell St., All Branches. San Francisco, Cal.

CAPITOL College Oratory and Music, Columbus, O. Terms begin Sept., Jan., March, June. Frank S. Fox, President

CARL WM. C., Guilmant Organ School. Send for Catalog. 34 West 12th St. New York, N. Y.

CHANDLER KATE B. VOICE. Penna. College of Music. 1511 Girard Ave., Phila.

DETROIT Conservatory of Music. 1000 Students. 50 Teachers. 530 Woodward Ave., Detroit, Mich.

DURHAM N. C. Southern Conservatory of Music. Thorough courses in all branches. Climate superb. G. W. Bryant, Director

HAHN SCHOOL of Music. 1524 Chestnut St. Philadelphia, Pa.

HAWTHORNE Piano School. Leschetizky Method. Potsdam, N. Y.

KNOX Conservatory of Music. Galesburg, Illinois. Catalog free. Wm. F. Bentley, Director

MARKS' Conservatory of Music. See advertisement this issue. 2 West 121st Street, New York

NEW HAVEN (CONN.), School of Music. Skilled Teachers, Scholarly Musicians, Artists; thoro courses, diplomas, catalog. 68 Dwight St.

NORTHWESTERN University School of Music. Evanston, Chicago

OREGON Conservatory of Music. Degree Certificates, Diploma Graduates, Catalog issues. Mrs. L. H. Edwards, Director. Portland, Ore.

SAN FRANCISCO CAL. Beatrice Clifford. Piano and Harmony. Gaffney Bl., 376 Sutter St.

SAN FRANCISCO CAL. ISABELLA M. SMITH. Voice Culture and Sight-Singing. 408 Van Ness Av.

SPOKANE WASHINGTON. Columbia Conservatory of Music. 1717 Pacific Ave.

TACOMA WN. Columbia Conservatory of Music. Piano, Leschetizky Method. Violin, Leipsic Graduate. Voice, Mrs. Grace Davenport. Manager, Mrs. A. M. Vallely.

VIRGIL MRS. A. M. Piano School and Conservatory. 42 West 76th St., New York

VIRGIL SCHOOL OF MUSIC. For full particulars address Mr. A. K. Virgil, 45 East 22d St., New York

VON GRABILL S. BECKER. Pianist, Teacher, Composer. Pupil of Rubinstein. Pupil and First Assistant of Chevalier de Kontski. Court Pianist to the Emperor of Germany. Formerly associate Teacher with Xaver Scharwenka. Court Pianist to Emperor of Austria. Pupils from Boston, New York, Philadelphia, Republic of Mexico and twenty one States. Ideal city for study with reasonable living expenses. 153 E. Chestnut St. LANCASTER, PA. RUBINSTEIN AND VON GRABILL. Photograph 1891

SALMON ALVAH GLOVER. Pianoforte Instruction. Special course for teachers. Concerts and Lecture Recitals (Russian Music) the result of personal investigation and study in Moscow and St. Petersburg. Circulars containing laudatory comment concerning these recitals from American, English, French, German, Russian and Australian journals forwarded on request. Permanent studio address, Carnegie Hall, N. Y. Boston Mass. (Huntington Chambers), Tues.

ZABEL BROTHERS
MUSIC PRINTERS AND ENGRAVERS
Send for Itemized Price List and Samples
Columbia Ave., and Randolph St. Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

THE WORLD OF MUSIC

All the necessary news of the musical world told concisely, pointedly and justly

At Home.

A new Hope-Jones organ has been installed in the Grace Baptist Temple, Philadelphia.

Mme. Bernice de Pasquali achieved a remarkable success at the Milwaukee Saengerfest.

The Musicians' Club of San Francisco recently gave a dinner in honor of Mr. Arthur Foote.

A Wagner Festival was recently held at Riverside, Cal., and was greatly enjoyed by all who attended.

Victor Herbert has written a new light opera called *The Enchantress*, which will be produced in the fall.

Carl Burrian, the Wagnerian tenor, has signed a four-years' contract to appear at the Metropolitan Opera.

Florioda's opera, *Paoletta*, will be produced in New York next season. This work was first produced at Cincinnati last year.

The honorary degree of Doctor of Music has been conferred upon William C. Carl, the principal of the Guilmant Organ School, by the University of New York.

Is there money in music? Mischa Elman told an English interviewer that during a five-months' tour of the United States and Canada he made $100,000 clear profit. Phew!

The Indiana Music Teachers' Association recently held its convention at Shelbyville, Ind. Many excellent concerts and addresses were given, and plans made for the forthcoming year.

During the summer concerts are being given on the roof of the Century Theatre, formerly the New Theatre, New York. They will be under the direction of Elliott Schenck, formerly conductor of the New Theatre orchestra.

The Manuscript Music Society of Philadelphia announces that it will give two prizes for compositions by American composers. Particulars may be obtained from S. J. Riegel, 3327 North Twenty-first street, Philadelphia, Pa.

The Society of Music Teachers of Iowa recently held its annual convention at Davenport. Many important matters were discussed, and plans made for the forthcoming year.

A home for aged and infirm musicians, members of the Musical Mutual Protective Union, has been purchased for $10,000 in Clinton, N. Y. The property consists of a large brick house and a farm of eighty-four acres.

A prize of $300 has been offered by the State of Missouri for the composition of music to the Missouri State Song. Particulars may be obtained from Professor W. H. Pommer, University of Missouri, Columbia, Miss.

Mme. Nordica has just returned to America after great success in opera in Berlin. Those musicians who think they have "finished" their music studies will be surprised to learn that the great singer has spent part of her time studying with Jean de Reszke.

Josef Stransky sends notice from Germany that he has arranged to give the first presentation of the newly discovered symphony of Dvorák at one of the first concerts of the New York Philharmonic Orchestra under his direction.

The Chicago *Music News* has changed its form from the old "blanket sheet" style to a smaller, handier form, with corresponding increase of the number of pages. We congratulate our old Etude friend, Mr. Charles Watt, on his enterprise.

Another opportunity to hear French and Italian opera is promised for Montreal next season. Many members of the chorus will be selected in Montreal from among local singers. The principal artists will come mostly from Paris, though some Canadians will be among them.

The Michigan Music Teachers' Association recently held a convention at Saginaw. Many concerts were held, and also meetings to elect officers for the coming year. Dr. N. J. Corey has been president during the last year.

The text to the prize-winning opera, *Mona*, the music to which was composed by Dr. Parker, is written in Tennysonian blank verse. It is conceived in a lofty vein. If the music is of the kind that lives, there will be nothing about the libretto to interfere with its vitality, as has too often been the case with many operas.

The second annual meeting of the Wisconsin Music Teachers' Association took place at Beloit, Wis. The first day was given up to the Presidential address, report of the officers, reception and banquet, etc. Many excellent lectures and concerts were given on the subsequent days, and plans made for the coming year.

In recognition of Mr. Clarence Dickinson's services as organist of the Brick Church in New York for the past two seasons, the members of the church have tendered him a trip to Europe for the summer. Mr. and Mrs. Dickinson will spend their time on a motor trip through the small towns of Germany.

The Aborn Opera Company has been having a successful time in Baltimore. When an American opera company singing in English can secure audiences in the hot weather it does not look as if there were much solid foundation for the old cry that the people of this country are not fond of opera.

The degree of Doctor of Music has been conferred upon Mr. N. J. Corey, editor of the Round Table department of The Etude, by his alma mater, Hillsdale College. We desire most heartily to congratulate the college for its good fortune in numbering Mr. Corey among its former students. In honoring Mr. Corey the institution honors itself.

The readers of The Etude will be very sorry to learn of the death of Mr. Frank P. Atherton, at the age of forty-two. He had been ill for some time and his friends had little hope for his ultimate recovery. Nevertheless it was something of a surprise that he should have passed away so soon. Mr. Atherton was one of the few composers who had the talent of being always tuneful. Practically everything he wrote was attractive and melodious. The composition in the July issue, *Rose Glow*, is an original gem that will live long and keep the memory of the composer green.

A libel suit has been before the courts between *Collier's Weekly* and the United States School of Music. The *Collier's Weekly* of June 19, 1909, contained an article on teaching music by correspondence, and called this institution a "triple-plated swindle." The libel suit was tried before a jury, and the jury disagreed. They stood, however, ten to two in favor of *Collier's Weekly*. The case will come up again in the October court.

A SPOON SHAKER.

Straight from Coffeedom.

Coffee can marshall a good squadron of enemies and some very hard ones to overcome. A lady in Florida writes:

"I have always been very fond of good coffee, and for years drank it at least three times a day. At last, however, I found that it was injuring me.

"I became billous, subject to frequent and violent headaches, and so very nervous that I could not lift a spoon to my mouth without spilling a part of its contents.

"My heart got 'rickety' and beat so fast and so hard that I could scarcely breathe, while my skin got thick and dingy, with yellow blotches on my face, caused by the condition of my liver and blood.

"I made up my mind that all these afflictions came from the coffee, and I determined to experiment and see.

"So I quit coffee and got a package of Postum, which furnished my hot morning beverage. After a little time I was rewarded by a complete restoration of my health in every respect.

"I do not suffer from billiousness any more, my headaches have disappeared, my nerves are as steady as could be desired, my heart beats regularly and my complexion has cleared up beautifully—the blotches have been wiped out, and it is such a pleasure to be well again." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

Among the notable events of the musical year, the Norfolk festival always takes a prominent place. As everybody knows, this festival is the outcome of the musical enthusiasm of wealthy Mr. Carl Stoeckel. This year the performances included a new symphony by Henry K. Hadley, a *Collegiate* Overture, by Dr. Parker, based on some Yale college songs, the new Max Bruch concerto played by Maud Powell, and other works more familiar to concert-goers. Among the performing artists were Louise Homer, Ernest Hutcheson, Leo Schultz, Mme. Gluck and others.

The famous Cecilia singing society of Boston seems to have been having a rather unsettled time of it since Mr. B. J. Lang, its founder, resigned in 1907, a short time previous to his death. At first Mr. Wallace Goodrich was its leader, but his work along other lines prevented him from making a success of it. Then an arrangement was made with the Boston Symphony by which Max Fiedler assisted them as conductor, and they assisted the symphony when choral help was required. This, however, has proved unworkable, and now Dr. Arthur Mees has been appointed conductor. He is a man of wide experience in choral leadership, and it is hoped that the famous society is about to take a new lease of life.

Milwaukee has been the scene of great musical enthusiasm as a result of the great Saengerfest held there recently by the North American Saenger Bund. Probably the most remarkable event in the festival was the début of Ludwig Hess, the Bavarian tenor and composer. There were 3,650 choristers and an audience of 5,000 present on the occasion, and they united in giving the singer an ovation. Mr. Hess selected the narrative of *Tannhäuser*, describing his pilgrimage to Rome, and this selection afforded him an excellent opportunity to display his great dramatic talent as well as the beauty of his voice.

The New York Music Teachers' Association met for its annual convention at Buffalo, N. Y. The Ways and Means Committee appointed last year, consisting of Gustav L. Becker, Charles F. Parker and Arthur L. Judson, made several recommendations which resulted in drastic reorganisation of the affairs of the association. These plans related to the establishment of local branches in every city, and also it was proposed that delegates be appointed in each city to represent their local association at future conventions instead of extending a general invitation to all members. At the opening of the convention it was a significant fact that most of the teachers present were Buffalonians, and comparatively few were present to represent the whole State of New York. It is hoped that the plans adopted will remedy this in future years, and that the whole association will be revitalised.

It is with great regret that we announce the death of Bruno Oscar Klein at his home in New York. Mr. Klein was born in Germany, 1858. He studied with Rheinberger and the elder Wüllner at Munich. He arrived in New York in 1878, and, after traveling around for a number of years, settled there in 1883 and devoted himself to teaching, concert work, organ playing, etc. His opera, *Kenilworth*, was produced in Hamburg with success in 1895. In spite of his long residence in America he remained German at heart, and in his music always endeavored to remain loyal to the lofty traditions of the Fatherland. He has played a substantial part in the development of musical taste in America, and all Etude readers will join with us in sympathizing with his son, Carl, and the many friends who will mourn him.

Abroad.

Otto Lohse, who fifteen years ago was conductor of Walter Damrosch's opera company, has been made conductor of the Théâtre de la Monnaie, Brussels.

Cecile Ayres, a young American pianist whom The Etude has had occasion to congratulate before, recently gave her second concert in Christiania, and was exceedingly successful.

The manuscript of a symphony has been discovered among the records of the Academic Concerts at the University of Jena which is believed to be an early effort of Beethoven's. The work is uneven in character, and, while it contains matter not unworthy of Beethoven, it is open to question whether he was the composer. Dr. Fritz Stein, music director at the university, brought the matter up at the International Congress held in London.

The International Musical Congress in London passed off very successfully. The opening meeting took place at the University of London and was presided over by the Right Hon. Arthur J. Balfour, M.P., formerly Prime Minister of Great Britain. Concerts were given at which representative works by British composers, including Alexander MacKenzie, Hubert Parry, Edward Elgar, Coleridge-Taylor and others. The representatives of all nations were entertained by the British Government.

The recent appearance of Wagner's autobiography has revived the never long dormant interest in Wagner and his works. This interest is increased by the fact that Professor Otto Richter, of Dresden, claims to have discovered another manuscript of Wagner's composition. It was found among the papers of one of his copyists, Karl Mehner, and consists of a work for chorus and orchestra. It was written in 1843 at the order of August II of Saxony for performance at the unveiling of a monument to Frederick August the Just.

Gustav Mahler, like Beethoven, has nine symphonies to his credit. The last of them, *The Song of the Earth*, is to be published shortly. It is more a tone poem than a symphony, however, and differs from his others. It is to be hoped that it differs radically from his eighth symphony, which demanded no less than 1,000 performers. Nothing that Mahler ever wrote is going to live along with the music of Beethoven and Mozart, and yet these masters were content to write for an orchestra varying from thirty to sixty members.

It is with regret that we have to inform our readers of the death of Johann Severin Svendsen. He was born in Christiania, 1840, and, like Grieg, was musically educated at Leipsic. He was regarded as a coming violinist, but a temporary paralysis of one of his hands forced him to become a composer. He had a great deal of experience as a composer and conductor, and visited America 1870-71. Finally he returned to Norway, though he was frequently engaged elsewhere. Violinists are especially fond of his beautiful *Romance*, though his symphony in D and other compositions are also very well liked by all musicians.

Now comes the pianoviolinoleum. This is not the real name of this new musical contraption, but it will do. It is a combination of the piano-player with a set of violins, also operated by mechanical means. It may be played from a keyboard or by means of the perforated rolls. Let us not condemn or ridicule until we have heard this instrument, but from the nature of the violin we cannot believe that the instrument can produce musical effects likely to startle the world. The new instruments are manufactured by a firm in Germany.

The *Graner Mass* of Liszt, so rarely heard because of its difficulty and its serious trend, was recently performed at the Würzburg Royal School of Music, Germany. This institution is unique in that its student orchestra and its choral society are maintained in a condition of excellence which would often shame many of the best orchestras and choral societies of some American and Continental cities. Given under the direction of Royal Professor Max Meyer-Olbersleben, who was Liszt's assistant and pupil at the time the Mass was written, the performance was a memorable one.

Next year the London Philharmonic Society will celebrate its hundredth season. Seven concerts will be given, and Bantock, Cowen, Elgar, German, Davies, Stanford, MacKenzie, Parry and Ronald have each promised to contribute a new work for the occasion. It is certain, however, that not one of these gentlemen will produce anything so good as that composed for this venerable institution in 1822, when the Philharmonic Society invited Beethoven to compose a symphony. He responded with the Ninth! He received $250 for the exclusive rights to the composition for eighteen months, after which all rights reverted to the composer. The manuscript is still in the proud possession of the Society.

Mr. John Philip Sousa, the admired of all Americans who enjoy stirring band music played as no other band in the world plays it, must have been surprised when he reached the railroad station at Sydney, New South Wales, Australia, a few months ago. Mr. Sousa has been making a tour of the world, but Sydney evidently planned to outdo the world in the way of a reception. The best bands of the city assembled at the railroad station and formed the vanguard of a parade. Mr. Sousa was escorted to a coach-and-four, with out-riders. His men were placed in carriages and the procession started through the city streets, which were thronged with people as though awaiting a royal progress. The daily papers devoted column after column, including editorial columns, to the fine playing of the band, and Mr. Sousa must have an idea by this time that the seventh heaven is in Australia, if, indeed, he is not convinced that it is in America.

Before the world's music papers have finished discussing the death of Mahler, news comes to us that another great conductor has laid down the baton. On July 2 Felix Mottl died in Munich, at the age of fifty-five. For some time he had been ailing, and had also had domestic troubles, which increased his distress. He was born near Vienna, August 29, 1856. His musical education took place at the Vienna Conservatory, where he took the principal prizes. He became conductor of the Academical Wagner Verein, and attracted considerable attention as a conductor. In 1876 he took part in the Bayreuth Festival. From 1881 to 1903 he was conductor at the Carlsruhe opera, and brought this institution to the highest standard of perfection. In 1903 he came to New York to conduct *Parsifal* at the first performance of this work outside of Bayreuth. It will be remembered that there was much discussion at the time owing to the disputes between the opera people and Mme. Wagner. Since then Mottl had been in Munich, though he has made occasional visits elsewhere. He was not so prolific a composer as Mahler, though he had three operas to his credit, and other works of less ambitious character. As a conductor he was especially famous for his Wagner interpretations, though all his life he has been a man who was always open to conviction. He never allowed himself to get into "ruts." Peace to his ashes!

PIANO TUNING PAYS
You can learn at home by devoting your spare moments to the study of our correspondence system. It is a profession that can be converted into money at any time or place in the civilized world at an hour's notice.
THE TUNE-A-PHONE IN USE
Our graduates earn $5 to $10 per day the year round. We supply free a Tune-a-Phone, also a working model of a full-sized, Modern, Upright Action, and the necessary tools for each pupil. Our wonderful invention, the Tune-a-Phone, gives the exact number of beats that should occur in the test intervals. With it the student knows what the result should be. It eliminates guess-work. Write today for free illustrated descriptive booklet. Address, Niles Bryant School of Piano Tuning, 15 Fine Arts Building, Battle Creek, Mich., U.S.A.

Intending purchasers of a strictly first-class Piano should not fail to examine the merits of
THE WORLD RENOWNED SOHMER
It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequaled durability, elegance of design and finish. Catalogue mailed on application.
THE SOHMER-CECILIAN INSIDE PLAYER SURPASSES ALL OTHERS
Favorable Terms to Responsible Parties
SOHMER & COMPANY
Warerooms, 315 5th Ave., Cor. 32d St., New York

Central School of Piano Tuning. SHELBYVILLE, IND.
Now Strictly a Correspondence School
Has attained the highest success of any school teaching by mail—99 per cent. of students secure expert professional tuners. Eighth year. Graduates everywhere. Hundreds of testimonials. No "grafts" or worthless "aids" to their course. Thorough and practical instruction with competent personal supervision, guaranteeing success to anyone having a musical ear, without which, of course, no one can succeed in piano tuning. To the NEW SYSTEM OF TEMPERAMENT copyrighted and taught only by us, we attribute our unanimous success. By no means neglect getting our free prospectus if interested in acquiring the best profession of the day.
J. FISCHER, PRINCIPAL

Music Typography in all its Branches
Dudley T. Limerick
No. 10 S. Hicks Street, Philadelphia
(Market above Fifteenth)

The Emerson PIANO
Don't fail to read the full-page advertisements about it in the September, October and November Magazines.
Established 1849. Catalogue on request
560 Harrison Avenue, Boston

LABLACHE FACE POWDER
Summer Pleasures are enjoyed by thousands of women who are immune from complexion worries. They are the users of LABLACHE and are recognized by faces free from wrinkles—that are never shiny or disfigured by exposure to the elements, and a skin always smooth and velvety. It is cooling, refreshing, pure and harmless.
Refuse substitutes. They may be dangerous. Flesh, White, Pink or Cream, 50c. a box of druggists or by mail. Send 10 cents for a sample box.
BEN. LEVY CO., French Perfumers, Dept. 35, 125 Kingston Street, BOSTON, MASS.

PROFESSIONAL DIRECTORY ON PAGE 566
Inserted 12 Times Before Half Million Musical People for $15.00

SEND FOR CATALOG
We have more than 50 devices to use in training little children to become musicians.
KINDERGARTEN MUSIC MATERIAL
Practically every device is the invention of Mr. Daniel Batchellor, for more than 30 years a teacher of Kindergarten music. Every device is practical and interesting to the child.
D. BATCHELLOR & SONS, 454 W. Bringhurst St., Phila., Pa.

Piano Teachers!!
We remind you of the excellent series of
GRADED STUDIES
gathered from many sources by
MRS. CROSBY ADAMS
which are now being published and which are proving a success equal to our most sanguine expectations.
In compiling and arranging this series of studies the motive was not to outdo someone else, but to do, along similar lines, something that no one else had done; and no one, through either special or general preparation, is better fitted for such a task than is Mrs. Adams. There is, therefore, every reason why it should be successful.
Comparing this series with others it will be found that:
The scope pursued is broader;
The variety of material supplied is far greater;
The direct purpose of study is more definitely outlined and consistently adhered to;
There is more material to a given grade, and the whole series is confined to the first four or five grades only.
As a preparatory work to this series of studies the Very First Lessons at the Piano by Mrs. Adams (Price, $1.00) serves the purpose perhaps better than any other first instruction book, and along with these her Home Study Books for Beginners, Parts I and II, can be used. (Price, 35c each.)
These Graded Studies are planned to provide five books for two grades and three books for four hands. Price of each book, $1.00, subject to sheet music discount. Books I and II for Two Hands and Book I for Four Hands now ready.
Other works of special import are:
Piano Technic for Children by Julia Lois Caruthers ... $2.00
A Course of Forty Lessons for the Piano by Allen Spencer ... 1.00
We remind you also of the Supplement and Questions to Mathews' Popular History of Music, recently published, price, 75c. Secure these two books for your next year's History Study.
CLAYTON F. SUMMY CO., Publishers
225 S. Wabash Ave., Chicago, Ill.

Your Music is Torn!
IT WILL TAKE ONE MINUTE TO REPAIR IT BY USING
MULTUM-IN-PARVO BINDING TAPE
5-yard roll of white linen or 10-yard roll of paper, 25 cents each, postpaid.
Transparent Adhesive Mending Tissue
10 cents per package
If your music dealer does not carry it, send to
THEO. PRESSER CO., Philadelphia, Pa.
OR
Multum-in-Parvo Binder Co.
624 Arch Street, Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

EUROPEAN TRAVEL AND STUDY
Under the personal direction of MR. and MRS. AMMONS
32 weeks resident school in Berlin. Of interest to art and music lover. Write for booklet E
I. KARL DAVIDSON, Manager
709 Fine Arts Building . . . Chicago

HOME STUDY
HARMONY COUNTERPOINT COMPOSITION — HAND CULTURE PIANO TECHNIQUE OTHER SUBJECTS
PUBLIC SCHOOL MUSIC as used in the Public Schools of New York City. Eight years' work.
E. F. MARKS, 2 West 121st St., New York

HUGH A. CLARKE, Mus. Doc.
LESSONS BY MAIL
In Harmony, Counterpoint and Composition
4632 Chester Ave., Philadelphia, Pa.

LEARN HARMONY and COMPOSITION by MAIL under the personal instruction of Dr. Alfred Wooler, winner of International anthem competition, 1911. A simple, concise and practical course. Send for prospectus and terms.
ALFRED WOOLER, Mus. Doc. 322 W. Utica St., Buffalo, N.Y.

THE course of FIVE correspondence lessons in **SIGHT READING** will enable pianists, and teachers (not beginners), to play at sight any piece which they are technically able to master. Half an hour's daily practice for four months will ensure a proficiency in sight-reading which could not otherwise be attained without years of practicing for many hours daily.
No lessons will be given during the Summer.
For particulars Address The New York College of Applied Music, 920 Metropolitan Tower, New York City

A SCHOOL OF MUSIC
I. Course in Piano.
II. Course in Pipe Organ.
III. Course in Violin.
IV. Course in Theory, Harmony and History of Music.
V. Course in Public School Music.
VI. Course in Piano Tuning.
VII. Course in Elocution and Dramatic Art.
Our school maintains a splendid Band and Orchestra in which all pupils far enough advanced are permitted to take part.
We are associated with a splendid Literary College and can give preparatory and College work.
RATES
$200 will pay full expenses for the school year including room, board, laundry and tuition in any three courses.
Write for Our New Catalogue.
ADDRESS
S. C. I. and School of Music
DAYTON, VA.
We have a successful history of 34 years. Students from twenty states this year. Total enrollment, 275.

JAMES M. McLAUGHLIN H. J. STORER AND ASSISTANTS
The Boston Correspondence School of Music
100 Boylston St., Boston, Mass.
Thorough and systematic courses by mail, in Harmony, Counterpoint, Composition and Orchestration. Special Courses for Teachers and Supervisors of Music in Public Schools. For terms and general information address the School.

ROSSETTER G. COLE Composition and Theory Musical Lectures
MRS. FANNIE L. G. COLE Piano Special Work for Teachers
Studio: 721 Fine Arts Bldg., Chicago, Ill.

HENRY T. FINCK, OF THE *EVENING POST*, WRITES: "MAUD POWELL IS THE GREATEST, THE MOST TEMPERAMENTAL AND SUCCESSFUL VIOLINIST OF HER SEX ANYWHERE."
NOW 1911-1912 BOOKING
H. GODFREY TURNER, 1402 BROADWAY, NEW YORK

LEARN TO COMPOSE AND ARRANGE MUSIC
TAUGHT BY MAIL
SUCCESSFULLY, PRACTICALLY, RAPIDLY
Send 2-cent stamp for trial lesson. Three trial lessons free. If not then convinced you'll succeed, you owe us nothing. You must know the rudiments of music and mean business, otherwise don't write.
WILCOX SCHOOL OF COMPOSITION, C. W. WILCOX, Dir.
Box E, 225 Fifth Avenue . . . New York City

FOR PRIVATE TEACHERS
The Inter-State System
E. H. SCOTT, Pres. (*Not* a Correspondence School) CHICAGO.
Enables private teachers to actually place about their pupils at home many inspiring institutional advantages similar to those of a regular Conservatory.
FOUR THOUSAND PUPILS ENROLLED IN THE UNITED STATES
Arrange now for Fall classes. Conducted Under State Authority.
Address, E. H. SCOTT, Pres., Steinway Hall, CHICAGO

OH, FOR A CAMERA Send FOUR Subscriptions to THE ETUDE and Get This One FREE
PREMO JUNIORS
This is a camera of the box type with universal focus lens, the simplest instrument for picture making that can be devised, and it produces excellent results in the hands of the children or the grown-up amateur.
This model loads in daylight with the Premo Film Pack. Open back, drop in Film Pack, and all is ready. To make exposure, point camera at any object, locate same in finder, press button and it's photographed.
Two finders and two tripod sockets for horizontal or vertical pictures are supplied, and the shutter is absolutely automatic, working for time or instantaneous exposures without previous setting.
The simple instructions necessary are included with each camera.
No. 1 makes 2¼x3¼ pictures and is given for sending four Etude subscriptions.
No. 3 makes 3¼x4¼ pictures and is given for sending seven Etude subscriptions.
PREMOETTE FOLDING CAMERA, makes 2¼x3¼ pictures (Dimensions, 1⅜x3⅝x4⅝), given for sending nine subscriptions. A marvel of compactness, makes excellent pictures and of most attractive appearance.
PREMO JUNIOR
FREE SAMPLES TO HELP
THE ETUDE, 1712 CHESTNUT STREET PHILADELPHIA, PA.

ANSWERS TO QUESTIONS

Edited by LOUIS C. ELSON

Always send your full name and address. No questions will be answered when this has been neglected.
Only your initials or a chosen nom de plume will be printed.
Make your questions short and to the point.
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE *readers will not be considered.*

Q. *The main defect of a piano as a musical instrument is that the tone begins to die away as soon as it is struck. Very often in choral or orchestral music a very beautiful effect is obtained by having a single note commence softly and increase gradually. Is there any means by which some semblance of this effect can be obtained on the piano?* (L. P. E.)

A. No such effect can be obtained with the ordinary piano mechanism, but electricity has accomplished the desired result. The so-called "choralcelo" employs this force, besides having piano hammers for use when desired. Each set of strings in the choralcelo can be made to vibrate by an electro-magnet, acted upon by a current that is interrupted the necessary number of times per second. If the strength of the current is increased, the strings are made to vibrate with greater amplitude, causing a louder tone—and *vice versa*. On the clavichord of former days, in which the "tangent" that struck each string formed one end of the vibrating part, a variation in pressure on the key caused a corresponding variation in the tone, called the *Bebung*; but that was more like a *vibrato* than a pure crescendo, the tone trembling as in a human voice. Beethoven made a few experiments in this direction with movements of the soft pedal, but they were futile.

Q. *Was the harp used by David in singing before Saul anything like a modern harp, and was the music used similar to that heard in Jewish synagogues to-day?* (W. M. S.)

A. The ancient Hebrew harps were smaller than our concert harp, being only a couple of feet across. They were held by one hand and played by the other.

In Stainer's *Music of the Bible*, Engel's *Ancient Music*, or Elson's *Curiosities of Music* you will find a description of the different harps used in Scriptural times.

Q. *Is there any difference in pronunciation between French as it is sung and French as it is spoken?* (M. P.)

A. In singing, the silent E of spoken French is often sounded, especially at the end of a line. As an example, "La France" would have three syllables when sung, two when spoken. But if the next word began with a vowel, the final E would be merged into that vowel.

Q. *Who was the first composer to use contractions, such as pp or ff, for expression marks in music?* (J. J. K.)

A. F originally meant *flagor* (loudness). In the later middle ages, T was also used for *teneatur* (hold), and C for *celeriter* (rapidly). The terms *forte* and *piano*, with their abbreviations, probably came in soon after 1600.

Q. *Which is the easiest woodwind instrument to study.* (K. P.)

A. Of the orchestral instruments, the flute is the easiest and most popular. See the opinion of Dr. J. Frederick Rogers quoted in Elson's *Mistakes and Errors in Music*, page 132.

Q. *I have read that Bach and Handel and lesser organists were able to improvise a fugue on a theme given by the audience. Are there any living organists who can do this?* (L. T. B.)

A. Yes. A man like Widor can do it today. The late Guilmant did it on a theme given by the present writer. The great organist is trained in improvisation and is constantly brought into contact with the best contrapuntal models. It is a pity that all musicians do not get the solid education of the organist.

Q. *Are not the rules laid down in harmony books broken as often as they are obeyed? How is one to know when it is permissible to disregard a rule?* (N. U. S.)

A. The best way to get around the rules is to become a great composer, as you can then do as you please. The critics caught Beethoven with some consecutive fifths concealed in one of his works; whereupon he replied, "I allow them." But the safest procedure is to learn all the rules and never break any unless there is some good reason.

Q. *My piano has acquired a "tinny" sound. It is only five years old, and I would like to know whether there is any way in which this metallic quality may be overcome?* (Sinfonia.)

A. The metallic quality will disappear if the piano is sold or used for firewood. If you wish to keep the instrument for further use, then you or the tuner may do what the "voicer" does in the factory,—fluff up the felt on top of the hammers by puncturing it awhile with needles. If the felt is too hardened to respond to this treatment, then the hammers will have to be tipped or covered with new felt.

Q. *What is meant by a high tenor? What notes should a tenor sing when the music is written in the C clef, example*

or when in the G clef, example

Would he sing these notes as written or an octave lower? Does a tenor sing to two-lined G or higher, or only to one-lined G? In the hymn tunes shouldn't the tenor sing upper notes in bass as written? (N. H.)

A. The two compasses given above are not the same in each case. It is possible that our correspondent does not entirely comprehend the tenor clef notation. But, in answer to the question itself we would state that anything written in the bass or tenor clef is sung by the tenor voice exactly as notated, while anything written in the G clef for the same voice is sung an octave lower. This is a point that must be well remembered when playing male chorus from scores. In England recently a new device has been adopted and anything written in G clef for the tenor has a double G-clef in the signature. Ricordi too, in Milan, has invented a new sign for such passages, a combination of G and tenor clef.

Q. *I wish that you would give me some particulars about the Children's Symphony (Kindersinfonie). In playing one of these symphonies, are the little violinists expected to stand?* (K. G.)

A. If you refer to Haydn's *Kindersinfonie*, with the harmonies given by stringed instruments, it is not at all necessary to have the violinists stand. But in any case, it would be advisable to place the violins in front, along with the cuckoo and triangle, keeping the rattle and other loud instruments in the back row. Of course, each room or hall will necessitate its own special arrangement.

Haydn was the first to compose such a symphony, but since his time several other composers have imitated him in creating little orchestral pieces to be performed by juvenile musicians.

Q. *What is meant by a "harmonic" attachment to a piano?* (W. S. M.)

A. The term "harmonic attachment" is not used as applied to the piano. There are four kinds of pedal in use. The damper, or "loud," pedal raises the dampers from the strings and prolongs the tone. The soft pedal (una corda) shifts the hammers so that they strike only one or two strings for each note, instead of all three. The sostenuto pedal, pressed while any key is down, will hold the note when the key is released, while other notes or harmonies may be played against it. There is also a bass damper pedal, raising the lower dampers while staccato effects may be played in the upper half of the keyboard. But neither of the last two is commonly spoken of as a "harmonic attachment." Another pedal is sometimes found in pianos intended for student's use, which pushes tongues [illegible] between the hammers and the wires, [illegible] the tone while practicing. This is [illegible] boon to a suffering neighborhood [illegible] early stages of a pianist's career.

Q. *[illegible]ase tell me something about the nature of the Janko keyboard. Is it gaining in favor?* (A. H.)

A. This is a system of keys invented in 1882 by the Hungarian Paul von Janko. It has two series of keys (with intervals of a whole tone) set in three different positions, making six ranks in all. Among its advantages are: First, the same fingering for scales and runs in any key; second, economy in size, enabling the smallest hand to stretch large intervals with ease; and third, great simplicity in the execution of octave and other passages. It has other good points, but music is the most conservative of arts, and the keyboard does not seem to be gaining in favor. More recent inventions, such as the curved Clutsam keyboard, or Sig. Monchaca's alternation of six black and white keys in the octave, have met with a similar lukewarm reception. We must remember that our keyboard has been in existence for more than 500 years, in almost its present shape, and its very permanency makes any reforms especially difficult. None of the very great pianists have adopted the Janko keyboard as yet.

Q. *To what extent has electricity been applied to the piano?* (L. T. deZ.)

A. It has been used for both player-pianos and ordinary pianos. In the Mignon player-piano, for example, electricity is used in recording an artist's playing, the recording machine catching every nuance with absolute accuracy. From this machine's record are made the paper rolls, which reproduce the artist's performance faithfully in every detail. The best example of actual tones produced by electricity is found in the so-called Choralcelo. In this the wires are made to vibrate at the proper rate by interrupted electric currents passing through magnets, which thus attract the wire and release it the requisite number of times per second. This gives a pure, rich tone, capable of imitating flute, organ, etc. The Choralcelo has also a piano action, which can be used in connection with the various tones and tone-qualities produced by the electric mechanism. The electro-magnets can alter the shape of the vibrations of the wire, and alteration of shape of vibrations causes difference in quality of tone. By the electro-magnets one can also increase or diminish the amplitude of the vibrations, and thus swell or diminish a tone while holding the key down. The possibilities of the future of the piano when further appliance of these inventions are made will make it really the "King of Instruments."

Q. *What is meant by a pedal point, and how is it used? How does it refer to the piano pedals?* (Reader.)

A. A pedal point, or organ point, is a long sustained note, in the bass part, which is held while varying phrases or harmonies are played above it. Though derived originally from the organ, the term is now applied to orchestral music, and to the piano. But the name has nothing to do with the piano pedals, even though the sostenuto pedal (see above) may be used to produce a pedal point.

Q. *What is the chief musical division of the Mass?* (K. F.)

A. The "Credo." This is the most varied and most impressive musical portion. It contains a description of the Crucifixion, the burial and the Resurrection, as well as an "Amen," which is often expanded into a fugue. In the Requiem Mass the "Dies Iræ," which pictures the Day of Judgment, is the most wonderful musical number. From the religious standpoint the salutation of the Host in the "Sanctus" is the most solemn portion.

Q. *How does the "fixed do" method of sight singing differ from the "movable do?"* (A. K.)

A. The "fixed do" method, used in France and Italy, calls C always "do," no matter what the key of the piece may be. The "movable do" system uses "do" for the key-note of the scale in which the piece in hand is written. The "fixed do" system is further limited by having no variation in the syllables to show accidentals; thus "re" might mean D, D♯, or D♭. Both systems have their supporters, but the "movable do" seems preferable.

FALSE HUNGER.

A Symptom of Stomach Trouble Corrected by Good Food.

There is, with some forms of stomach trouble, an abnormal craving for food which is frequently mistaken for a "good appetite." A lady teacher writes from Carthage, Mo., to explain how with good food she dealt with this sort of hurtful hunger.

"I have taught school for fifteen years, and up to nine years ago had good, average health. Nine years ago, however, my health began to fail, and continued to grow worse steadily, in spite of doctor's prescriptions and everything I could do. During all this time my appetite continued good, only the more I ate the more I wanted to eat—I was always hungry.

"The first symptoms of my breakdown were a distressing nervousness and a loss of flesh. The nervousness grew so bad that finally it amounted to actual prostration. Then came stomach troubles, which were very painful, constipation which brought on piles, dyspepsia and severe nervous headaches.

"The doctors seemed powerless to help me, said I was overworked, and at last urged me to give up teaching, if I wished to save my life.

"But this I could not do. I kept on at it as well as I could, each day growing more wretched, my will-power alone keeping me up, till at last a good angel suggested that I try a diet of Grape-Nuts food, and from that day to this I have found it delicious, always appetizing and satisfying.

"I owe my restoration to health to Grape-Nuts. My weight has returned and for more than two years I have been free from the nervousness, constipation, piles, headaches and all the ailments that used to punish me so, and have been able to work freely and easily." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

What Others Say

"We are advertised by our loving friends." Shakespeare.

The "Young Virtuoso" is one of the best collections of recital pieces by standard composers that I have seen. It is a valuable collection of pieces and the editing and fingering are excellent. It would prove very helpful to young musicians.—*Vera Mixter*, Ore.

Bloomfield's "Games and Puzzles for the Musical" are just what I needed for our Etude Music Club. The club members are delighted with them.—*Marie Hughes.*

I am very much pleased with "Hands Together," by Philipp, third of the New Gradus ad Parnassum. I will recommend it as a highly splendid selection of studies.—*Albertina Pells*, N. C.

The "Young Virtuoso" is a very interesting work. We are delighted with it.—*Edward S. Hanchett.*

I am very well pleased with the "Twelve Short Octave Studies," by B. Wolff.—*Mrs. Dora Doir*, Calif.

The March number of THE ETUDE is an excellent edition; even more so than others, and we are superlatively fond of each and every edition.—*Maud N. Winpenny*, N. J.

Your journal and educational helps have been a wonderful benefit and inspiration to me.—*Mrs. Lillian Dillabaugh*, Calif.

I am pleased with your selection of pieces in the on sale package, and I am especially delighted with "First Steps in Pianoforte Playing" and "The Very First Pieces." "First Steps" is the very thing I needed as I had a beginner only eight years old who could not take hold of the Mathews "First Grade" it seemed, and now both pupil and teacher are delighted. I shall always use the "First Steps" for young pupils who are beginners. I am telling my friends of its merit.

Allow me to say that I think your discounts to teachers are very liberal, indeed, and I intend to order all of my supplies from your house

I enjoy THE ETUDE very much and it has been a source of success this year, and I assure you I will speak well of your house and THE ETUDE to all my friends.—*Ruth Fister*, Texas.

I received "Life Stories of Great Composers" and find it a very valuable addition to my library. It is very instructive and written in a most interesting style. It is one of the best works published.—*Bessie H. Fing*, Calif.

Permit me to remark that each number of THE ETUDE is better than the last and does credit to your department. In the future it shall be my earnest endeavor to introduce it to my friends in Vienna and Baden and trust you may receive many subscribers thereby, although the musical journal recommends itself.—*Mrs. I. Fischer*, Baden and Vienna.

Giffe's "New Male Quartet Book" is a handy little thing, and full of good stuff of the popular sort.—*Alfred Davis*, Ore.

I know of no musical publication that is more to be desired by those who love music than THE ETUDE, and all admit that it is well worth the subscription price many times over.—*A. E. Pennell*, Minn.

I am very much pleased with Giffe's "New Male Quartet Book" and enclose an order for two more.—*Anne L. Curry*, Can.

Root's "Studies in Florid Song" is highly satisfactory.—*F. W. Parim*, Mus. D., Ore.

"Anthems of Prayer and Praise" is fine. My choir is pleased with it.—*F. M. Parim*, Ore.

"Richard Wagner, His Life and Works," by Jullien, far exceeds my expectation as to contents, typography and binding.—*Margaret A. Williams*, Ill.

"Twelve Melodious Studies in Embellishments for the Pianoforte," by Sartorio, is worthy of introduction into the course of any teacher of the pianoforte. It is as the title indicates, musical, has technical value and makes clear some points not always understood.—*Frances Schumeman Judd*, Mich.

The "Young Virtuoso" is a most excellent compilation of piano pieces; splendidly edited —*E. E. W. Tayler*, N. M.

Giffe's "New Male Quartet Book" is the best thing I have come across in its line within a small compass.—*L. F. Whitaker*, Ore.

The Redman "Musical Dictionary and Pronouncing Guide" is most complete. It is just what I wanted.—*E. W. D.*, Cal.

I am highly pleased with the Redman "Musical Dictionary and Pronouncing Guide" and can recommend it to all musicians, and I have already done so to my scholars.—*Lucy R. Haven*, Conn.

I am sure the "Kindergarten Method," Landon-Batchellor, "Richard Wagner, His Life and Works," "New Ideal for Primary and Secondary Schools" and "Stories of Great Composers" cannot help but interest students, teachers and lovers of lofty ideals. I am well pleased with all my orders received.—*Amanda H. Runquest.*

"Games and Puzzles for the Musical" by Bloomfield is a decided success. It fills a long-felt need for social evenings with my pupils. I heartily recommend it to teachers. —*Edith Miles Pearson.*

"Life Stories of Great Composers" is a fine work, indeed. Any musician's library is not complete without it.—*Edith Miles Pearson.*

PENNSYLVANIA SCHOOLS

ZECKWER'S PHILADELPHIA MUSICAL ACADEMY
1617 SPRUCE STREET, PHILADELPHIA
6029 MAIN STREET, GERMANTOWN
446 S. 52d STREET, PHILADELPHIA
THE OLDEST SUCCESSFUL SCHOOL OF MUSIC. 43d Season.

A Musical Education at a Nominal Cost
If you intend to follow this delightful, well-paid vocation, you need development and thorough training. Our complete equipment, years of experience, notable faculty and reasonable rates combine to place the
Normal Conservatory of Music and School of Fine Arts
among the leading conservatories in the country, and favorably comparing with the best in Europe. Complete courses of study in Voice, Piano, Organ, Violin and Orchestral Instruments, Theory of Music, etc.
Special Course for Supervisors
in which students are prepared to become Musical Instructors in public schools. These desirable positions are easily obtained by our graduates. For circular containing detailed information, rates of tuition, etc., address
DR. JAMES E. AMENT, Pres., Pa. State Normal, or HAMLIN E. COGSWELL, Mus. M., Director, Box A, Indiana, Pennsylvania

INCORPORATED 1900
THE PENNSYLVANIA **College of Music**
DEGREES OF MUSIC CONFERRED
1511 Girard Avenue
K. H. CHANDLER, PREST.

CLASS PINS
Special designs for musical clubs and classes
Write for illustrations to the manufacturers
BENT & BUSH CO., 15 School St., Boston, Mass.

... VISITING AND BUSINESS CARDS ENGRAVED ...
Fifty Cards and Plate (Script) - - - - 75c
For address or other additional matter, add 50c for each extra line.
Engraved in Black "Old English" - - - - $1.35
With $1.00 additional for each extra line.
ALSO AS PREMIUMS TO ETUDE WORKERS
We offer the first of the above as a premium for only two subscriptions to THE ETUDE, the latter for sending us four subscriptions. Sample copies are free to assist in obtaining subscriptions.
THE ETUDE : 1712 Chestnut St. : Philadelphia, Pa.

ARE YOU BUSY ALL DAY?
LET US EMPLOY YOUR SPARE TIME
Immediately CASH and a regular INCOME may easily be had by representing THE ETUDE in your own vicinity. If interested WRITE NOW. Be sure to state your regular occupation and how much time you can give THE ETUDE.
Address: THEODORE PRESSER, 1712 Chestnut St., Philadelphia, Pa.

HAVE YOU CHOSEN THE CONSERVATORY WHERE YOU WILL STUDY MUSIC THIS WINTER?

THE COMBS BROAD ST. CONSERVATORY OF MUSIC
is in its 27th year, is chartered by the State of Pennsylvania with power to confer Degrees, has facilities for the accommodation of 2500 day and dormitory pupils, is the only Conservatory in Philadelphia which has
DORMITORIES FOR YOUNG WOMEN
has reciprocal relations established with the University of Pennsylvania which affords its pupils special advantages for literary study without extra charge, is the only Conservatory except one in the U. S. that has an arrangement of this kind, which is conclusive proof of its standing in the musical educational world; the various Departments are under the personal supervision of
TEACHERS OF NATIONAL AND INTERNATIONAL REPUTATION
—names to conjure with in the musical world—viz., Gilbert Raynolds Combs, Piano; Henry Schradieck, Violin; Hugh A. Clarke, Mus. Doc., Theory; Chas. M. Schmitz, Vocal; Stanley Addicks, Organ; they are assisted by 80 artist teachers—graduates of the Conservatory—trained in the same methods of instruction.
THE ONLY CONSERVATORY IN THE WORLD GIVING A WRITTEN GUARANTEE ON ENROLLMENT
Judging from what we have done for our pupils in the past and knowing that we can do the same for you in the future, we will give you a written guarantee on enrollment that if after completing a year's course in our school in accordance with our prescribed methods, you are not satisfied that you have gained twice as much musical knowledge and made more progress than you ever have before in the same amount of time, at any school or under any teacher, we will refund every cent of the money that you have paid for tuition.
A TESTIMONIAL
which voices the verdict of our student body:
Miss Harriett Arnold, of Honesdale, Pa., writes: "The home life in the dormitories was very pleasant ... When I look back and realize how much I accomplished in so short a time I really seem marvelous."
OUR BEAUTIFULLY ILLUSTRATED 65-PAGE YEAR BOOK
mailed for the asking, gives in addition to a complete description of every phase of conservatory work, a comparison of Teaching Methods, information every music student should have; tells in detail How We Teach, How We Cut Down Time Usually Taken to Get a Musical Education About One-Half, How You Have the Benefit of the Instruction of the Entire Faculty While Paying for the Services of but One, and contains Biographical Sketches of our Teachers and Itemized Statement of cost of tuition and board. If interested in the Dormitories ask also to have our
DORMITORY CATALOG
included. It tells of the delightful location, modern equipment, your systematic daily work, the social life, the personal care; Why Life In Our Dormitories is so Much Like Home, Why our Girls are so Healthy and Happy and Why Your Progress is so Rapid.
ADDRESS J. H. KEELER MANAGER
COMBS BROAD STREET CONSERVATORY OF MUSIC
1327-29-31 SOUTH BROAD ST., PHILADELPHIA

NEW YORK SCHOOLS

The American Institute of Applied Music

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President — 212 W. 59th St., New York City

The Faculty and Examiners

H. Rawlins Baker, Fannie O. Greene, Sara Jernigan, Henry Schradieck, Mary Fidelia Burt, John Cornelius Griggs, McCall Lanham, Harry Rowe Shelley, Kate S. Chittenden, Leslie J. Hodgson, Dan'l Gregory Mason, Wm. F. Sherman, May I. Ditto, Gustav O. Hornberger, Paul Savage, Katharine L. Taylor, Geo. Coleman Gow, R. Huntington Woodman

26th SEASON

Send for circulars and catalogues. KATE S. CHITTENDEN, Dean

THE NEW **VIRGIL Practice Clavier**

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC

AUTUMN TERM BEGINS MONDAY, OCTOBER 9th.
ENROLMENT DAY SATURDAY, OCTOBER 7th.

For catalogue and prospectus address:

A. K. VIRGIL, 45 East 22nd Street, NEW YORK

Music teaches most exquisitely the art of development.—D'Israeli

MUSIC EDUCATION

MR. CADY'S Private Classes in Pianoforte, Harmony, etc., and **NORMAL COURSES** Open in October.

Announcements sent on application to Mrs. Calvin B. Cady. Sec'y, 15 Claremont Ave., New York, N. Y.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, Director

AN ENDOWED SCHOOL OF MUSIC

The opportunities of the Institute are intended only for students of natural ability with an earnest purpose to do serious work, and no others will be accepted. Application for admission should be made not later than October 1st to insure consideration. For catalogue and full information address **Secretary, 120 Claremont Avenue, New York**

DR. MASON — E. M. BOWMAN

E. M. BOWMAN

Erstwhile pupil of, and many years' co-worker with the late Dr. Wm. Mason, exponent of the Mason System.

Studio 12 (Dr. Mason's), Steinway Hall, New York

SCHOOLS AND TEACHERS

Advertise Your Fall Sessions in

THE ETUDE

SEND FOR SPECIAL RATES

INTERNATIONAL MUSICAL ... AND ... EDUCATIONAL AGENCY

MRS. BABCOCK

Offers teaching positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements.

CARNEGIE HALL, NEW YORK

A FREE MUSICAL EDUCATION

THREE of the **Jeannette M. Thurber** scholarships for **Singing, Piano and Violin** will be open for competition at the **Annual Entrance Examinations of the National Conservatory of Music of America, Piano, Organ, Violin and Orchestral Instruments, September 28th, and Singing, October 2d. Artistic Faculty:** ADELE MARGULIES, LEOPOLD LICHTINBERG, LEO SCHULZ, JOSEPH PIZZARELLO, ROMUALDO SAPIO, BRUNO OSCAR KLEIN, HENRY T. FINCK, etc. 27th year begins September 14th. Early application is advisable.

Address Secretary, 126 W. 79th St., N. Y. City.

PHOTOGRAVURE MUSICAL PICTURES

Visions of Wagner (15 x 10½)

Also

Mozart at Salzburg (11 x 15)

Schubert: The Maid of the Mill (11 x 15)

Beethoven: The Approaching Storm. (11 x 15)

Price, each, 25 Cents

Hand Colored, 75 cents

THEO. PRESSER CO.

1712 Chestnut Street, Phila., Pa.

Please mention THE ETUDE when addressing our advertisers.

Some Recent Commencement and Annual Exhibition Programs of Interest to Teachers and Students

Miss Groton's Class.
LeParade (4 hds.), Van Gael; The Blacksmith (4 hds.), Eyer; Cabaletta, Lack; Valse-Arabesque, Lack; Carnival of Venice (4 hds.), Czerny; Progress March (4 hds.), Hunter; Talon Rouge, Beaumont; Grade Polka de Concert, Ketterer; Sunflower Dance (4 hds.), MacClymont.

Kroeger School of Music.
Marche Triomphale (2 pianos), Goria; Arion, Kroeger; Air from "Samson & Delilah" (Transcription), Saint-Saëns; Serenade, R. Strauss; Fantasie, "Lucia di Lammermoor," Donizetti-Liszt; Spinning Song (from "Flying Dutchman"), Wagner-Liszt; Concerto in F sharp minor, F. Hiller; Polonaise in E flat, Opus 22, F. Chopin; Concertino, Violin Solo, G. Accolay; Cappricio Brillantè, Mendelssohn; Rhapsodie Hongroise, No. 14, Liszt; Polonaise (from "Mignon"), Soprano Solo, Thomas; Concerto in B flat minor, X. Scharwenka.

Drury College Conservatory.
Italian Concerto, Bach; Sonata (Moonlight), Beethoven; Fantasy Pieces, Op. 12, Schumann; Scherzo, B flat minor, Op. 31, Chopin; Waltz, A major, Moszkowski; Woodland Sketches, MacDowell; Rigoletto Paraphrase, Liszt; Sonata, Op. 53, Beethoven; Thou Art (song), Coleridge-Taylor; Impromptu, B flat major, Op. 142, No. 3, Schubert; Novelette, F major, Op. 21, No. 1, Schumann; Valse Chromatique, Godard; The Nightingale Has a Lyre of Gold (song), Whelpley; Tremolo Etude, Gottschalk; In Autumn, Moszkowski; Valse de Concert, Op. 3, Wieniawski.

Nebraska Wesleyan University.
Rondo in A, Mozart; Sonata in B flat, Op. 21, Beethoven; Alla Marcia, Jensen; Dryade, Jensen; "If I Were a Bird," Henselt; March Wind, McDowell; Witches' Dance, McDowell; Valse de Concert, Wieniawski.

Chicago Piano College.
Concerto, Opus 37, Allegro con brio, Beethoven; Capriccio Brillante, Opus 22, Mendelssohn; Concerto, Opus 11, Allegro maestoso, Chopin; Concerto, Opus 47, Allegro risoluto, Schütt; Concerto, Opus 23, MacDowell; Hungarian Fantasie, Liszt.

American Conservatory.
Concerto in E minor, Chopin; Voi che Sapete ("Figaro") (vocal), Mozart; Romanze for Violin, Bruch; Concerto in B flat minor, Tschaikowsky; Ach, der du mich verlàssen ("Le Prophete") (vocal), Meyerbeer; Concerto (violin), Saint-Saëns; Concerto in E flat, Liszt.

University of Wooster.
Grand Chorus in D (organ), Guilmant; Nocturne, Op 9, No. 2, Chopin; Reveil du Printemps, Friml; My Abode (song), Schubert; The Phantom Double (song), Schubert; As My Dear Old Mother (song), Dvorák; Prelude in D (organ and piano), Bach-Moscheles; The Rose Complained (song), Franz; The Asra (sòng), Rubinstein; Dreams (song), Wagner; Tarantella, G minor, Liszt; Fugue from Pastoral Sonata (organ), Rheinberger.

Indianapolis Piano College.
Rosamunde Overture (8 hds.), Schubert; Concerto in E flat major, Liszt; Ich Liebe Dich (song), Grieg; Prelude, Chopin; Scherzo, Grieg; Rondo Brillant, Weber; Berceuse, Chopin; Concerto, Opus 19, Beethoven; Polonaise, Opus 22, Chopin.

The Crowe School of Music, Bessemer, Ala.
Liebestraum, Liszt; Chanson Provencale (song), Dell 'Acqua; Carmena (song), Wilson; Parla, Valse Chantee (song), Arditi; Nymphes et Sylvains (song), Bemberg; An den Frühling, Grieg; Scottish Tone Poem, MacDowell; Faites lui mes aveux ("Faust") (vocal), Gounod; Allmacht 'ge Jungfrau ("Tannhäuser") (vocal), Wagner; Tremolo Etude, Gottschalk.

Pupils of Miss Tolleth.
Jubelfeier (8 hds.), Kramer; First Waltz, Schmoll; Bewitching Fairy Polka (6 hds.), Keller; Bicycle Waltz, Geibel; A Child's Good Night, Spaulding; The Water Mill, Spaulding; Katie Waltz, Fearis; Schneeglöckchen (6 hds.), Behr; Beetles' Dance, Holtz; Song of Marguerite, Ludovic; Second Valse, Durand; Valse Caprice, Newland; Third Valse Brillante, Webb; Second Mazurka, Gobard; Parade Review (8 hds.), Engelmann.

Pupils of Leopold Wolfsohn.
Capriccio Brillante, Mendelssohn; Butterfly, Massenet; Concert Study, Weiss; Concerto G-minor, Moscheles; Rigoletto, Verdi-Liszt; Concerto C-major, 3d movement, Weber; Ballad A-flat, op. 47, Chopin; Kiss Waltz, Strauss-Schutt; Kamennoi Ostrow, Rubinstein; Sextette "Lucia" (for left hand alone), Leschetizky; Hungarian Fantasie, Liszt.

Pupils of Florence Haubiel Pratt.
Soirees de Vienne, No. 1 (8 hds.), Schubert-Kronke; Dream Waltz, No 6, Agust Hoffmann; Scherzetto, Schmoll; Spinning Song, Goerdeler; Elfin Dance, Jensen; The Brook, Tours; Vöglein, Greig; Valse Sirene, Thome; Polonaise from "Carneval Suite," Bohn; Minuet, Paderewski; Fourth Mazurka, Godard; Etude Mignonne, Schutt; Serenade, Sinding; Bird as a Prophet, Schumann; Praeludium and Sarabande, Op 62, Nicolai v. Wilm.

Pupils of Miss Ethel Abbott.
Tarentelle (2 pianos), Heller; Sonata in C, Mozart; March, Barcarolle, Scharwenka; Rondino in F (2 pianos), Schultz; Papillons Roses, Thome; The Combat, Heller; Ballet Scene (2 pianos), Schultz; Kroenungs Marsch (2 pianos), Kretschmer, Sonata in C, Scarlatti; To a Wild Rose, MacDowell; Polka Boheme, Rubinstein; Moment Musical, No. 5, Schubert; Le Matin (2 pianos), Chaminade; A La Bien-Aimee, Schuett; Gavotte in A flat Minor, Sgambati; Gondoliera, Liszt; Sonata in E flat, Beethoven; Maiden's Wish; Chopin-Liszt;

Pupils of Miss Bugbee.
Maypole Dance, Bugbee; Polketta, Op 61 No. 22, Wohfahrt; Five Compositions (No. 3), Mozart; Scherzo Op. 140, No. 17, Gurlitt; The Squirrel, Geibel; Cradle Song, Gaynor; Hide and Seek, Stoughton; The Circus, Bugbee; Dance of the Flower Fairies, Thompson; Echo des Montagnes (6 hds.), Streabbog; Slumber Song, Kern; Air from Sonata in D Major, Haydn; Raindrops, Kern; Mazurka, Op. 19 No. 6, Tschaikowski; Ballade, Op. 100, Burgmuller; Prelude in D flat, Chopin; Gipsy Rondo from Trio No. 1, Haydn; Bulbul (Persian Fantasy), Cadman; Joyfulness, Spindler; Singing to Sleep, Sudds; The Jester, Op. 202 No. 3, Bartlett; Blumenstuck, Op. 19 No. 1, Schumann; Sonatine Op 49, No 2, Beethoven; Song of the Waves, Johnston; Slavonic Dance, Op. 7, No. 1, Krentzlin.

Pupils of F. A. Williams.
Sonata in B flat, Dussek; Melody at Twilight, Atherton; Rondo in F Major, Lichner; Harvester's Song, Williams; Mit Lust und Liebe, Lichner; A Song of Summer, Williams; Roubideaux Vista, Op. 57, Friml; Mazurka, Op. 24 No. 2, Leschetizky; Flower and Floweret, Lichner; The Mill Song, Ringuet Mazurka, Bachmann; Rural Love Song, Op. 52, Williams; Tarantella, Op. 7 No. 4, Braum; On Lake Chautauqua, Williams; To Spring, Grieg; Whispering Wind, Wollenhaupt.

Beethoven Conservatory.
Serenade, Double Quintet, Moszkowski; Fantasie (Carmen), Bizet; Scherzo, Chopin; Aria from "Freischuetz" (vocal), Weber; Concerto in F sharp minor, Hiller; Concerto (violin), Mendelssohn; Egmont Overture (16 hds.), Beethoven; "Trovatore" Paraphrase, Verdi Liszt; Concerto, Godard; "Salute a Pesth" (Double Quintet), Kowalski; Concerto in G minor, Saint-Saëns; Concerto (violin), Vieuxtemps; Hungarian Fantasie, Liszt; Aria from "Carmen" (vocal), Bizet; Concerto, Raff.

Miss Bundy's Pupils.
Valse, Carreno; Fourth Mazurka, Godard; Tarantella, Nollet; Valse Chromatique, Godard; Impromptu in C sharp minor, Reinhold; Humoreske, Dvorák; Polish Dance, Scharwenka; The Rivulet, Kroeger; Romance in F sharp major, Schumann; Hungarian Dance, Brahms; Polonaise in F sharp minor, Chopin; Tremolo Etude, Gottschalk.

Van Hoose School of Music.
Grand Galop Chromatique (12 hds.), F. Liszt; Liebestraum, No. 3, F. Liszt; Nocturne in F, Schumann; Valse in E major, Moszkowski; Invitation to the Dance (2 pianos), Weber; "Tancredi" Overture (12 hds.), Rossini; Sonata, Op. 23, Beethoven; Staccato Etude, Rubinstein; "Tannhäuser" Overture (2 pianos), R. Wagner.

Dakota Conservatory of Music.
Fifth Symphony (4 hds.), Beethoven; Gondoliera, Nevin; Canzonetta, Schuett; Spring Song (chorus), Pinsuti; Ronde d'Amour, Westerhout; Fantasie in D minor, Mozart; "Hast Thou Wandered," "Rose Maiden" (trio), Cowen; Poet and Peasant Overture, Suppe.

McKendree College Conservatory.
Marche Grotesque, Sinding; "By Moonlight," Bendel; Impromptu in A flat, Lichner; Waltz in A flat, Moszkowski; Caprice Hongroise, Ketterer; "Le Reveil du Lion," de Kontski.

Knox Conservatory of Music, Vocal Recital.
On Mighty Pens, Haydn; Hedge Roses, Schubert; Death and the Maiden, Schubert; To be Sung on the Waters, Schubert; Piano, piano, canto pio! "Freischütz," Weber; Messenger, Franz; Heigoland's Colors, Franz; Spring and Love, Franz; Rain Conch, Woodman; Disappointment, Woodman; The Wind, Spross; Autumn Song, Salter; Message to Phillis, Florence Gilbert; Cuckoo Song, Abt.